

Sets in Order

35¢



CHUCK
JONES

VOL. X NO. 11
NOVEMBER, 1958

The Official Magazine of SQUARE DANCING



NEW LAUNCHINGS



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ROBBY ROBERTSON

PROPELLANT:
RUTH STILLION

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To the Square Dancers of the World: GREETINGS!

YOU ARE HOLDING in your hands the one hundred and nineteenth issue of Sets in Order, the Official Magazine of Square Dancing. This is our 10th Anniversary Issue and to celebrate we're meeting many square dancers face-to-face for the first time.

Those of you who have been a part of the Sets in Order family for some time, perhaps even since that first issue in November, 1948, will discover many new and exciting features scattered among the familiar and regular articles. You'll note that bound into the center of the magazine is the new Workshop, now a part of all future issues of Sets in Order. From the Chuck Jones cover to the Frank Grunden cartoon we hope that you will enjoy this new look for your magazine.

Those of you meeting Sets in Order for the first time will find articles for every phase of the square dance picture. You're a beginner? Read a beginner's first thoughts about square dancing (page 19). You're interested in comfortable square dancing? Read the article about Bad Square Dance Habits (page 16). Perhaps you're a new caller. Then read Johnny Davis' article (page 37). Club dancers will enjoy the special hints on Refreshments (page 20).

Whoever you are, wherever you dance, Sets in Order is your magazine. If you're not now a subscriber help us celebrate our 10th Birthday by becoming "one of the family." There's a handy, postpaid order form bound into this issue for your convenience.

If you already have the S.I.O. "habit" — you can help us do our job better by bringing a new subscriber into the fold.

Remember: Sets in Order is written by square dancers — for square dancers. It is dedicated to the promotion of comfortable square dancing — in the proper spirit!

Happy Dancing,

Bob Osgood

Bob Osgood, Editor

P.S. In mailing more than 30,000 copies of this special issue, we are indebted to all who sent us names of their square dance friends whom they felt would enjoy Sets in Order. If by chance you receive more than one copy, won't you please pass along the extra(s) to others with the reminder that they too may subscribe?

Sets in Order

Published monthly by and for Square Dancers

VOL. X NO. 11

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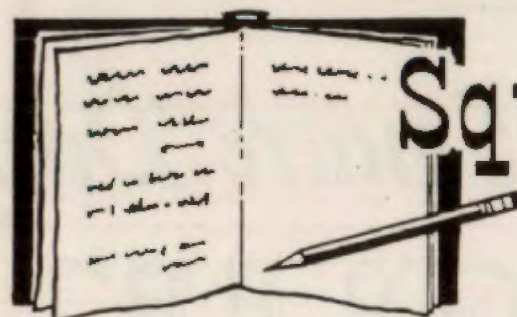
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462 North Robertson Boulevard
Los Angeles 48, California



Square Dance Date Book

- Nov. 1—5th Ga. Fed. Southeastern Festival
Murphy H.S. Gym, Atlanta, Ga.
Nov. 1—Oklahoma Fed. State Festival
Munic. Audit., Oklahoma City, Okla.
Nov. 1—No. Dist. Ill. Callers' Assn. Fest.
W. Chi. H.S., Aurora, Ill.
Nov. 2—A-Square-D Fall Festival
Palladium, Hollywood, Calif.
Nov. 7-8—Heart of Dixie Festival
Anniston, Ala.
Nov. 8—3rd Ann. Festival and Workshop
Arena, Richmond, Va.
Nov. 8—Southern District Festival
City Audit., Ardmore, Okla.
Nov. 8—Boots & Calico Sadie Hawkins Dance
Winston, Ore.
Nov. 8—Wagon Wheel 9th Anniversary Party
Harvest Club, Beaumont, Texas
Nov. 9—R.D.T.A. Roundance Roundup
Ret. Cl. Union Hall, Buena Park, Calif.
Nov. 14-16—Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.
Nov. 15—South West Dist. Festival
Amer. Legion Hall, Clinton, Okla.
Nov. 15—2nd Annual Havasu Hoppers Fall
Festival, H.S. Gym, Parker, Ariz.
Nov. 20—13th Annual Folk Festival
I.M.A. Audit., Flint, Mich.
Nov. 22—4th Ann. Southwest Benefit Fest.
New Mem. Audit., Dallas, Texas
Dec. 6—1st Mid-Season Texas Panhandle Assn.
Fest., Dalhart, Texas
Jan. 1, 1959—Free New Year's Day Round
Dance Party, Tampa, Fla.
Jan. 16-17—5th Ann. Pre-Gasparilla Fest.
Tampa, Fla.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39 United States Code Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF SETS IN ORDER, published monthly, at Los Angeles, California for October 2, 1958. (1) The name and address of the publisher editor, and managing editor is: Robert L. Osgood 462 N. Robertson Blvd., Los Angeles 48, California; business manager is: Jay Orem, 462 N. Robertson Blvd., Los Angeles 48, California. (2) The owner is: SETS IN ORDER, a corporation, 462 N. Robertson Blvd., Los Angeles 48, California. Stockholder is Robert L. Osgood, 462 N. Robertson Blvd., Los Angeles 48, California. (3) The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of the total amount of bonds, mortgages, or other securities are: None. (4) Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. (Signed) Jay Orem, Business Manager. Sworn to and subscribed before me this 2nd day of October, 1958. (Signed) Charles J. Munns (SEAL). (My commission expires July 2, 1959.)

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AS I SEE IT

bob osgood

November 1958

THE TERM "Thanksgiving" has a new meaning for us this year as we prepare this tenth anniversary issue of *Sets in Order*. We are deeply indebted to the callers and leaders from all over the square dance world who so generously contributed the exciting and provocative articles and features on the following pages.

To the regular staff, who performed "far beyond the normal call of duty," our gratitude and admiration is expressed.

To all of you, and to all of our readers whose unselfish love for square dancing makes this tenth anniversary possible, we offer our hope that you too will have as happy a Thanksgiving as we are!

Sea-going Squares

DURING THE WAR we once square danced in the little Hawaiian village of Waeanae on the island of Oahu. It was an amazing and charming experience and we've always wanted to go back to see the place again. This month we're going to do just that when we join the sixty members of the Rip'n Snort Club in a three weeks' visit with the square dancers of the Hawaiian Islands.



Never a Dull Moment

AFTER TEN YEARS of writing about square and round dancing we still get carried away by our own enthusiasm. Far from exhausting the subject we find that there are more articles to write than ever before. In our immediate planning, for instance, is a study

on the ever expanding gap between the newcomer who has just graduated from twenty beginner lessons and the accomplished dancer of some three to ten years' experience. We hope that with your help we may find some solutions on how to bridge this range of dancer experience.

To help clarify the round dance picture we're about ready to send questionnaires to several hundred dancers, callers and teachers in hopes that their suggestions may result in a given number of rounds that may be universally taught and accepted.

To augment our square and round dancer's library of yearbooks, manuals and dance collections we're still working on our new series of handbooks designed to help the leaders guide their clubs through difficult phases.

No sir, we certainly have no shortage of ideas, and when these are finally all down on paper there'll be more — you may be sure!

Inside View

ONE OF THE assignments we keep for ourselves in each issue of *Sets in Order* is the style series. We've been running this as a regular feature since August of 1954 and frankly it's one we get the most mail about. Quite a number of readers have asked why we don't run all, or at least a portion of these articles in a special bound collection, or at least as a part of the annual Yearbook. As a matter of fact we just haven't known how popular they'd be. In the first place, because there are so many pictures, the cost would probably be higher than the yearbook series. Just depends how badly it's needed by how many people.

The style series materializes something like this: One of you writes in that you're having trouble understanding a certain figure or want some help on a new basic or a maneuver of some sort. We put the request on a card and



with new respect instead of their former tongue-in-cheek attitude. In some instances military, federal, state and local governmental officials have "joined in" and found square dancing a "truly enjoyable activity."

We can't help but predict that these casual bits of interest added together will eventually blossom into full fledged enthusiasms and gradually square dancing as we know and love it, will be understood and enjoyed by just about everyone.

And a good thing too!

if enough request it we write up a script — just as you would for a movie script, only a good deal simpler. When it comes time for us to go to our institute at Asilomar, we get together with Joe Fadler (he's our photographer) and pick out 12 scripts and put them into final shape. In the big dance hall at Asilomar, a balcony proves to be the ideal spot for overhead shots. Joe picks three squares who will each "act out" four of the series. We shoot a different group each day and usually take more pictures than we need to allow for a margin of safety. When we get home the pictures are developed and selected and layouts are made for all 12 of the series, or until it's time to go to Asilomar again and shoot another dozen. The series for the next few months will include: Dizzy Chain, Left Square Thru, Venus and Mars, Triple Allemande, Do Si Do, Red Hot, Sides Divide, and Sashays. We're always eager to know what you'd like included.

Casual Glances

"NEVER LOOK at today — with the eyes of yesterday." This seems to us to have special meaning where square dancing is the subject under consideration.

There have been many changes during these most important square dancing years. Significant indeed is Mr. Average Citizen's conception of square dancing. He has come to realize that the old stomp and skip barn dance bears little resemblance to the smooth and friendly modern form. Schools, colleges and churches recognize square dancing as a true, folk-art form. Government leaders speak of it

Around the Office

WHOMPING together an anniversary issue has been a rather hectic but entirely interesting undertaking. We've wanted to show in a single issue just where square dancing stands today — where it's been and where it's going — all in capsule form.

Our list of contributing editors is inspiring. There are few if any who have square danced longer than Jimmy Clossin. (The past of square dancing, pg. 10) We first knew Jimmy in 1946 when he was helping out with the square dance beginnings in our area. We've seen him a couple of times since but he's always right in the thick of calling activities wherever he is. Today among other things he runs a very successful kids' program in Orlando, Fla.

Ed Gilmore who travels as much as any caller we know, was a good one to evaluate the present (page 11). We've always enjoyed Madeline Allen's forward look at the activity and knew she'd have something to say about the future, and she did (page 12). Incidentally Madeline writes a marvelous down-to-earth column in the Northern California Square Dance Magazine "Square Dance — Where?" A bunch of her articles were reprinted into a volume called "Square Dancemanship" a few years back and were accepted so well that a second volume with some of the best of her more recent material is due out this month.

Thinking Out Loud

WE FEEL THAT manufacturers of Stereophonic records will have an influence on the square dancing field one day before

too long. Seems the stereo principle allows that from a single record groove two different sound tracks may be reproduced through two different speakers. With a symphony therefore it means that a speaker on one side of the room brings you one part of the orchestra while a second speaker placed on the other side of the room gives you the other part. The illusion created is that you are "there" actually hearing the music from all sides. All this you undoubtedly know. However, someday it may be feasible to buy one stereo square dance record that plays the calls through one speaker and the music accompaniment through the other. The person wishing to do his own calling, simply "cuts off" the calling speaker and there's his music. If he wants to check on just how the recorded caller interprets the particular number, he just switches the second speaker back on. No orders yet, please.

Education Department

IN TERMS of the future, we do a good deal of thinking about these new callers coming up. Some of the larger areas with active callers' organizations sponsor leadership courses. Most of the institute camps across the country set aside a certain amount of time devoted to lectures and workshops aimed at new callers. However, for the most part none of the methods tried thus far even comes close to providing the complete answer. Magazines, books and records are available with all the calls and written instructions a caller could ever need. So it's not a lack of material.

How does a caller learn to act before a crowd? How do you learn good judgment? Perhaps experience is the best teacher. In the meantime, while he's learning, how many potential dancers will be frightened away from square dancing forever by a caller's unprofessional actions and incompetence.

Not long ago we asked several successful callers this question:

"If there ever was a college course designed to provide a caller with a functional background — what subjects should he study?"

The suggestions were certainly varied. Here are a few: A simplified course in electronics with emphasis on sound; a practical background of music, psychology, public speaking, and dramatics. A course in personality development and good grooming would be most

necessary as would a history and philosophy of all phases of the dance.

There would certainly be more, but to a serious-minded young person just starting out, these subjects would be most helpful. It's no more unreasonable to consider a serious approach to the training of a professional caller than it would be for the training of an actor, musician or followers of other professions.

Cards on the Table

IT'S NOT MUCH like an editor to make an appeal but this, being our anniversary, is going to be an exception. Ten years of putting out monthly editions of *Sets in Order* has convinced us of one thing — this hobby is here to stay. We felt it was a big step, back in November of 1948, to drop everything else that we were doing so that we could put out the best magazine we knew how. Now, we're even more convinced of the great job there is to do. Your letters and the fact that you have subscribed year after year make us mighty humble and help us to keep on the job. Here, then, is the appeal:

Will you help us do our job by (1) letting us know of ways that the magazine can be more helpful (2) talk up *Sets in Order* among your clubs and square dancing friends so that the reporting job we do can reach even more and help even more square dancers than it does today? Remember, if every reader were to encourage just one person to subscribe, circulation would double. It stands to reason, the larger the circulation and the interest, the larger and more helpful *Sets in Order* can be.

The Proof

WHAT are the real tests of a good dance? Is it the number of people who come up and thank the caller after it's over? Probably not. It's more likely to be evident in the little groups of people who congregate all over the hall after the last dance is over and who have to be virtually "swept out" so that the place can be locked up. These are the people who have caught the real spirit of square dancing. They are complimenting the caller who has helped to give them the fun and who has helped to bring them together with such wonderful friends. This is a true compliment for the spirit and continuance of square dancing.



Jimmy

THE PAST OF SQUARE DANCING

By Jimmy and Elizabeth Clossin, Orlando, Fla.

YES, FOLKS, time makes change, even in square dancing. This is 1958 so let's drop back 50 years to 1908 and have a look. I was a young buck then but big enough to wink at the girls and take part in the dancing, even calling a little now and then.

Everybody square danced, from about 6 years of age to grand-parents; even great-grand-parents could be found cutting a caper. Little, big, fat and lean, they were all in there together, stirring up the dust. We think we have a lot of people square dancing at the present time but I'll venture to say that a far larger percentage was square dancing then than now, if you counted up.

The same 30 to 40 dances were danced year after year; there was no teaching or walk-thru. Everybody knew the dances, whether they were hashed together or called straight routines. While the majority of the dances were simple, some were just as complicated as any we have today. By having danced the same ones over and over again, one could dance even tho' they had not danced for a long time. They could get in, cut up, flirt with the girls and never foul up the set. Everyone had a

whale of a good time and no fear of someone looking down their nose if you happened to turn in the wrong direction.

Microphones and amplifiers had not been invented then. The caller danced in a set and used his lungs, or stood in the doorway between two rooms and called for both groups. It made no difference if there were three couples in one set and four in another.

Music, did you say? That was no problem; a guitar, a fiddle, harmonica, a jew's harp, or even a cigarette paper over a comb. If nothing else was available the caller had good lungs and a continuous string of patter that was just as good a time-beat to walk on as a bass fiddle.

"Swing on the corner with your left hand; partner right, go right and left grand; rope the yearling, brand the calf; meet your partner with a once-and-a-half; treat 'em all alike if it takes all night; I told my Pa when we left town; its' a pretty good wagon, but about broke down; watch your partner, watch her close; turn right back and double the dose."

Each area had its own type of dances. New people moving into your area brought with them a smattering of material from the area they had left. These pieces, like the old "Model T," were wired together or a corner knocked off, and incorporated into the material we had. And "Be-Dad-Gummed," they worked!

Relatively little change in square dancing, as a whole, was made from the early 1900's until after World War II. The military movement of troops, until the advent of the traveling caller about 10 years ago, was probably the largest contributor to the spread of square dance material from section to section. During wars travel is curtailed, other means of recreation are not always available and square dancing provided both recreation and developing new friends. During times of stress Americans have a tendency to group closer together and square dancing certainly benefited by this.



SQUARE DANCING TODAY

By Ed Gilmore, Yucaipa, California



Ed

I WONDER what ever happened to the fellow who said, "It's just a fad; it won't last; it's just like miniature golf." Ten years ago I ran into him every week. I wish he were here now to share my reflections on the past ten years.

We would climb to some lofty perch and take a good look at "SQUARE DANCING 1958." We would look into 48 (correction, 49) states and every province of Canada and watch those happy "fadists."

Then I would take him back to 1948, put him in my car, and we would drive along 600,000 miles of highway and watch the "fad" grow year after year, town after town, club after club. At first we would encounter radical differences in style and terminology, and sometimes a rather fierce pride in these sectional differences.

As the miles and the years roll by, we would attend more and more festivals and institutes in every part of the country. We would meet our friends from many areas there and watch their tolerance and consideration for each other grow, and their sectional differences become less and less important. Each year we would revisit hundreds of communities, and we would observe that the growth and improvement of the activity was directly proportional to the development of the leadership. Of course we would observe weaknesses and even failures, but always followed by a fresh start and a new surge of enthusiasm.

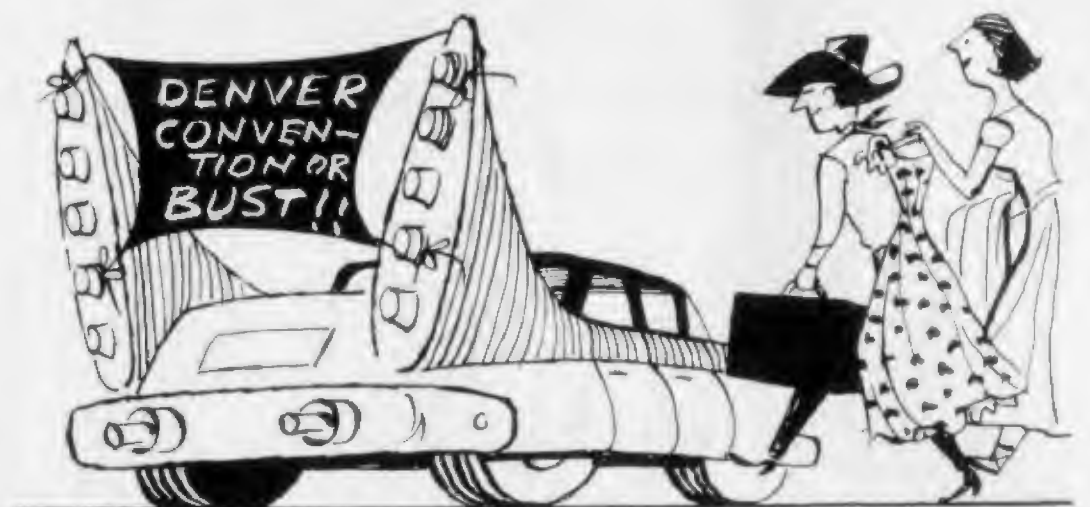
We would see the "live orchestra" give way to the ever-increasing supply of recorded accompaniment. In turn, we would note an increasing number of successful small clubs of from 5 to 10 squares. We would observe that sociability seems to improve considerably when you can dance with everyone.

My skeptical friend would be forced to abandon his misconceptions about square dancing after riding along for a couple of hundred thousand miles, and he would find other things

to worry about. He would be sure that excessive speed or complexity or exhibitionism would ruin the entire activity. Along about 1953 or 1954 he would realize that every dancer, every area, must go through many phases to reach stability. He would observe that dancers everywhere seek growth. If they are not permitted to grow in their knowledge of dancing, their feeling for rhythm, music and sociability, they will concentrate on expanding their knowledge of figures and their physical and mental reaction time. They may carry this to a competitive extreme for a time, but this phase, too, will pass.

Rolling on down the last few thousand miles to November 1958, my friend would surely share my good feeling about SQUARE DANCING TODAY. Back on the lofty perch I would point out the hundreds of callers and leaders who are remembering that someone had to convince them that square dancing was FUN. Now they are bending every effort to make certain that it becomes just that for every dancer upon whom their influence falls.

Finally I would loan my friend my collection of 120 months of Sets in Order magazine. In the lines of its pages and between the lines, he can read a complete report of the amazing revival of the great American dance, and in tribute to its editor, no valuable news-reporting and educational space has been wasted on criticism or controversy. I am sure that these pages will report a growing and ever happier picture in the decade to which we look forward.



THE FUTURE OF OUR HOBBY

By Madeline Allen, Larkspur, Calif.



Madeline

TO THOSE of us who have been a part of square dancing even longer than has Sets in Order, the most hopeful way of looking at the future is to take notice of some of the things we have learned in the past 10 years. We know a lot more about what modern square dancing is and what it is *not* and we have managed to dispel a lot of wrong ideas about it. There are still problems to be solved but we do seem to be making progress.

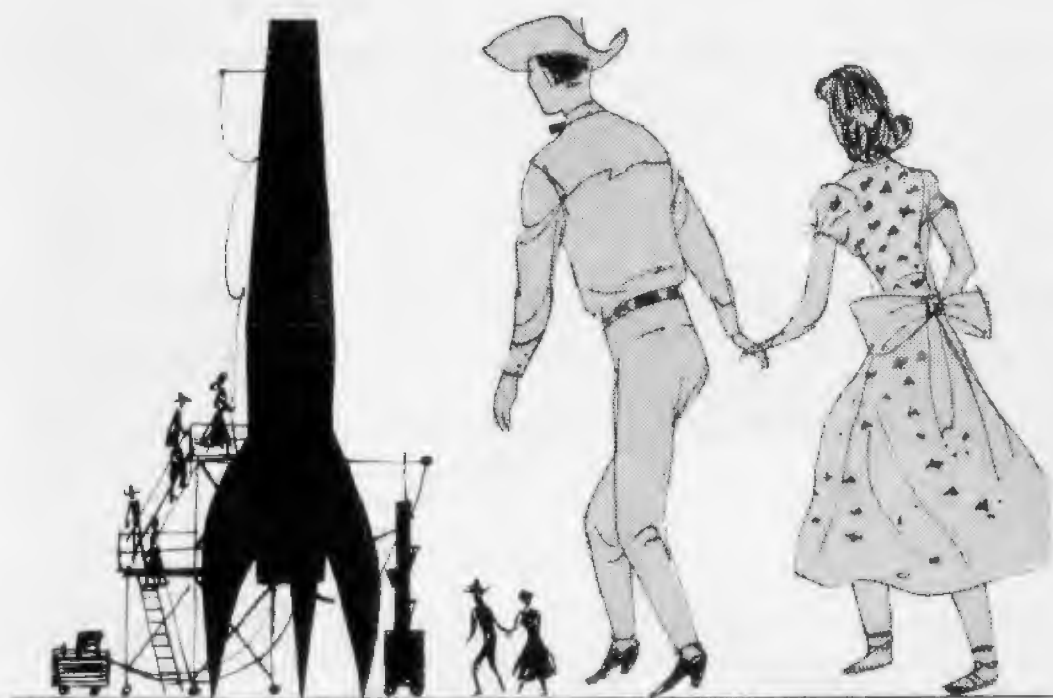
We are just beginning to realize, for instance, that although square dancing is a recreation, a hobby, even a "way of life" to some people, it is not a spectator sport. Square dancing is more fun to *do* than *watch*. To be dramatic entertainment, it has to be warped out of all recognition. If we can only prove to potential dancers that what they see on television is only a "show," not a true picture, we will have cleared one big hurdle.

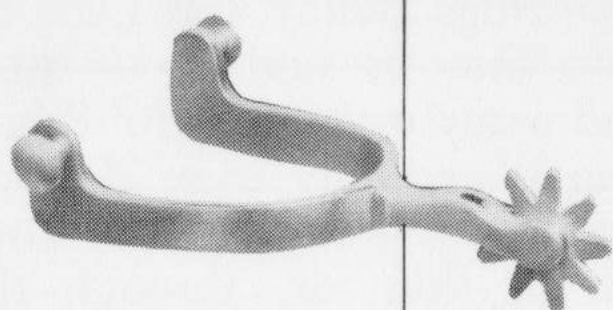
Another thing we have found out, over the years, is that while square dancing is a fine, low-cost activity, it is neither a free one nor, on the other hand, is it a Gravy Train for callers and promoters or as a fund-raiser for every charity that comes along. We went thru the period when the cry of "Commercialism!" was raised against callers who charged for

their services and we went on to discover that a certain amount of professional leadership is a sheer necessity — to say nothing of the contribution of the suppliers and their records, etc. We have shaken off a lot of would-be callers who jumped on the Band Wagon with a fast buck in mind and we have shown that the square dance movement can support quite a lot of honest business activity when it is coupled with a real love of all that square dancing stands for in its entirety.

One of the things we had to learn the hard way is that whereas square dancing is for all sorts of people, it is not for *all* people. It is co-operative, not competitive, and it is basically for people who like other people, who want to make friends, who are willing to make an effort to get along. It is not for the lone wolf, the stubborn individualist who is not going to change for anybody; the thin-skinned fellow who can't stand criticism; or the "independent" soul who won't be tied down. We do find within the ranks of real square dancers many different degrees of ability, interest and motivation and are beginning to see that we must supply satisfactory square dancing for all.

I believe that square dancing is well on the way to establishing itself as a permanent, well-accepted form of entertainment. I think that we can stop worrying about the people who simply don't "dig" us at all and bend our energies, first, to making sure that there are suitable dances available for all levels and all types of dances and then, to seeing that all who might like square dancing have a chance at it. I think that those who yearn for "challenge" can find it for themselves in the form of clubs. I think the emphasis will turn away from "bigness" in dances and towards congeniality and pleasant surroundings and room to dance. I think square dancing will continue to take in all sorts of people who will sort themselves out to kindred, related groups.





The Silver Spur

To
JOHN MOONEY

a silent tribute . . .

BECAUSE he laid such firm foundations for the growth of square dancing —

BECAUSE he quietly thought and planned and worked that others might reap what he had sown —

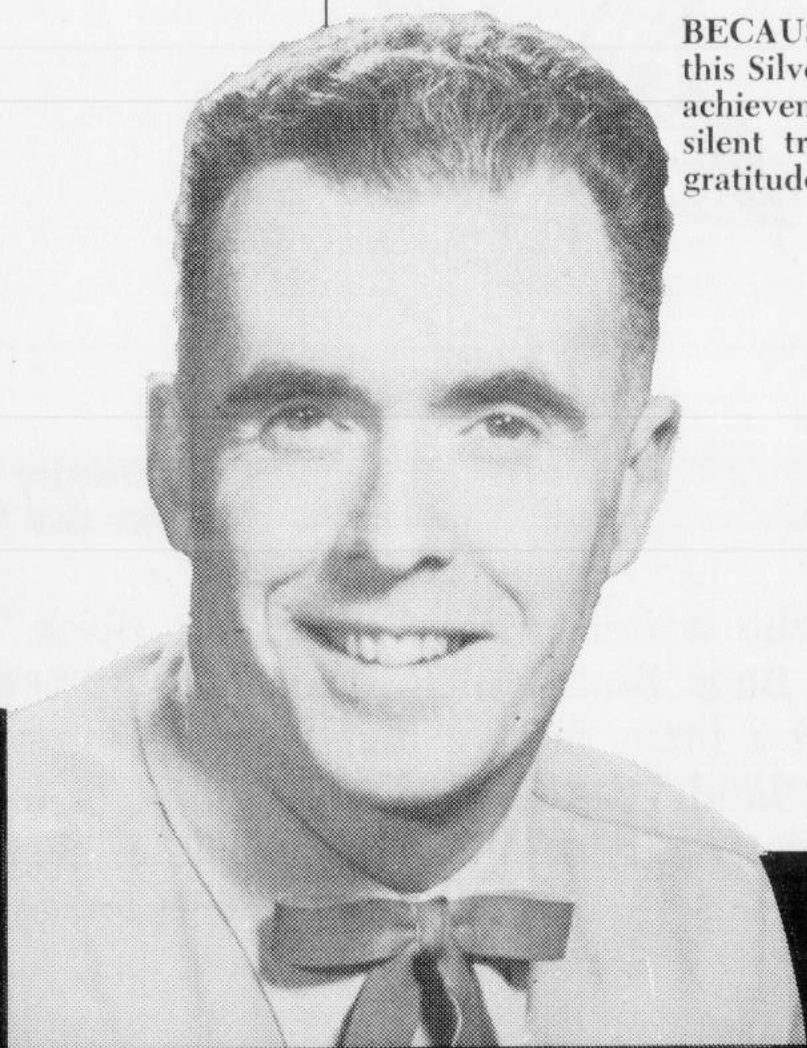
BECAUSE he led with inspiration, others are following and today the square dancing in Victoria, British Columbia, is successful not only in growth but in participation, cooperation, organization, and style —

BECAUSE of all these things we present, in memoriam, this Silver Spur, the Sets in Order Foundation award for achievement in square dancing. While presented as a silent tribute, square dancers will long thunder their gratitude to him.

THE SETS IN ORDER FOUNDATION

speaking for

THE SQUARE DANCERS OF AMERICA



CALLERS, teachers, and dancers in Victoria, British Columbia, all continue to appreciate the contributions John Mooney made to square dancing in their area. He is the fifth person to receive the Silver Spur, the second, posthumously. His widow, Alice Mooney, received the presentation from Dai McLeod. A copy of the scroll which accompanied the award can be seen above.

Chuck Jones

NOTE BOOK

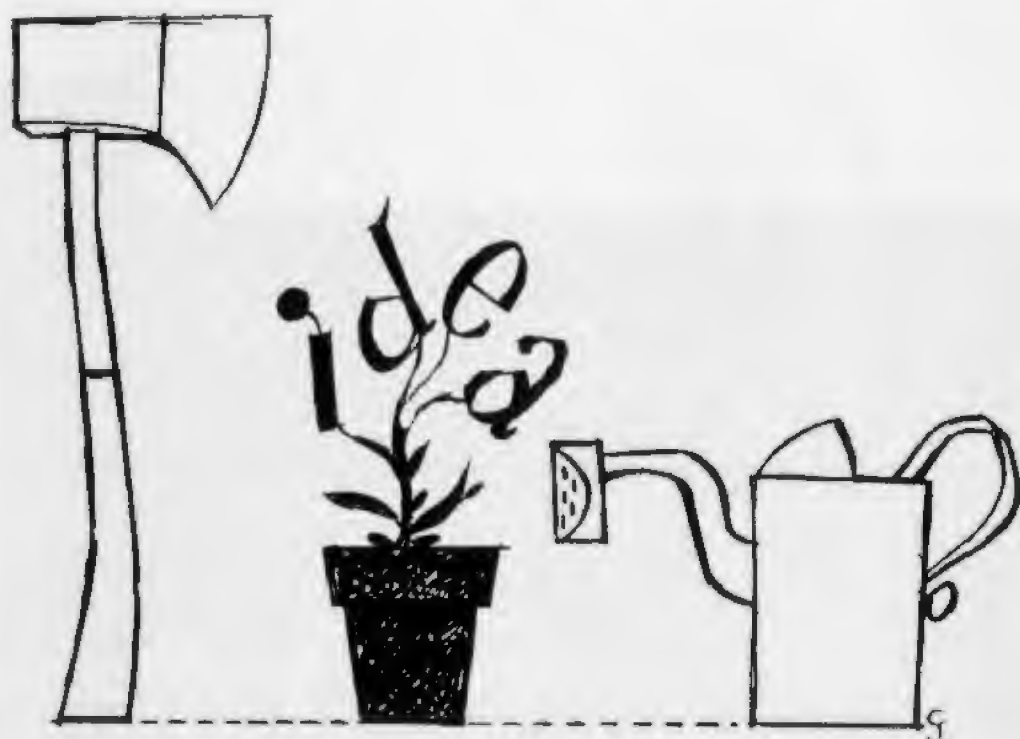
DEAR BOB,

When an idea is presented to a group of people and the first comment is an "I don't like it..." or a "Yeah, maybe...but..." or "I don't know whether it'll..." or "personally, I like it but I don't think George'll..." or any other combination of doubts and/or negatives the poor little idea is foredoomed to a short and unhappy life. Because "No" breeds "no" ... or rather "no" breeds "NO!!"

Squashing a new-born idea before it has gasped its first breath is murder—cold-blooded murder of the worst order.

The pity of it is that a freshly-conceived idea — this sweet and dewy proof that man is a thinking creature — has no defender. Even the father — or mother — of an idea has little faith in it, tends to be a little ashamed of having used his or her brain for thinking, will not rise up in fiery-eyed wrath to defend its innocent defenselessness.

Yet there is hardly an idea that cannot be developed into something useful if you approach it with watering can rather than axe.



Showing Different Ways of Encouraging Growth in a New Plant

I'll state this unequivocally: *Anybody* can say "No" — it takes sympathy and courage and vision to say "Yes."

I earn my living during the day by being an animated cartoonist. I write and direct and draw characters like Bugs Bunny and Pepe Le Pew. Now whatever may be said about these cartoon beasts (and many quite colorful things are said) one thing is certainly true: they do not exist outside of the cartoonist's mind. They are conceived out of thin air, through the medium of his background and ingenuity, and become real only when he sets them to paper.

The first step in building a seven minute animated cartoon is the basic idea. With Bugs Bunnies these are generally what we call "geographic" — that is we look for a locale, since the basic concept is already established — Bugs is minding his own business when somebody attempts to deprive him of life and limb, of his home or liberty for one of several reasons.



"My Bunny Lies' Over the Sea"

So the writer or director might think "How about Bugs Bunny in Scotland?" He then toys with it a little, finds a logical way to get Bugs to Scotland (there *is* a curious kind of logic to these cartoons) and adds a couple of situations to feel out the possibilities. He then calls together the other writers and directors, possibly a few animators and the production manager, and we have what we call a "premise session."

Now then. The whole thing *could* die aborning right there. A few negatives, a few doubts, even a few too many "maybes" could prove to be fatal. To combat this we have developed a method here — a method I call simply "the period of the big yes."

It is a simple idea really — during the first two hours of the premise session absolutely no negative comment is allowed. If you cannot contribute something constructive you don't say anything. The result has been astonishing —and gratifying. It has removed the fear of

ridicule, always so close to the surface in all of us. It creates an atmosphere in which all of us tend to think with greater freedom than we have ever known in a group before.

Simple? Sure, it is. But you have to make sacrifices in order to make it work; you must relinquish the right to criticize; you must learn to pour out any suggestion that occurs to you in support of the premise, no matter what; you must be completely generous. You must do all of these things for about two hours every ten days. It takes devotion to the idea to sacrifice the negative even for that long. But it pays rich dividends.



**It's Not Easy to
Curtail Those Negatives**

After the two hour period — what then? Everybody's free to go back to old habits: criticize, negate, judge, find fault, carp, cavil or analyze. The idea must now stand up and defend itself. But now it has the strength to support itself; it has received transfusions of the stuff that enable all new ideas to survive. It now has bones and muscles and blood.

All this is very well if you are making an animated cartoon but how many people are likely to be faced with that problem?

Well, let's take a practical case of a square dance club confronted with a highly impractical, dreamlike idea. There were three of us driving to the mountains to the Crosby's square dance camp two years ago — you, Bob Osgood — Dottie Jones — and me, Chuck Jones.

"Wouldn't it be fun," Bob said, "to take a square dance club to Honolulu sometime?"

"Know something," I replied, "I think there are too many round dances being written. Now I personally . . ."

"Just a minute," Dottie said, "about that Honolulu bit, Bob, why not . . .?"

"Never work," I said, "Nobody has that much dough. We'd never . . ." "My idea," went on Bob, "was to go say two years from

now, set up a club saving-plan, put away thirty-five or forty dollars a month per couple in this savings plan . . ."

"It'd be dead before it got started," I said, "Nobody'd listen long enough to get the idea."

"The period of the 'Big Yes'!" Dottie shouted. "Nobody can *refuse* to go for six months, even if it's completely and totally impossible for them from the very beginning — everyone will still pretend that they are going with the club to Honolulu in 1958."

"They'll never, never, never . . ." I started to say as we drove up to a stop sign at the main cross-street in the town of Lindsay, California. Its name is HONOLULU STREET.

"They'll never, never, never," I continued, "be able to resist."

I'm not always bright but I am superstitious.

And that is the way it was presented to our Rip 'n Snort square dance club — an average club of average income in the 30-50 age bracket of average square dancers.

The response was an immediate and happy one of delighted disbelief — *and yet everybody went along*, since they had nothing to lose by enjoying the impossible for at least six months of their lives.

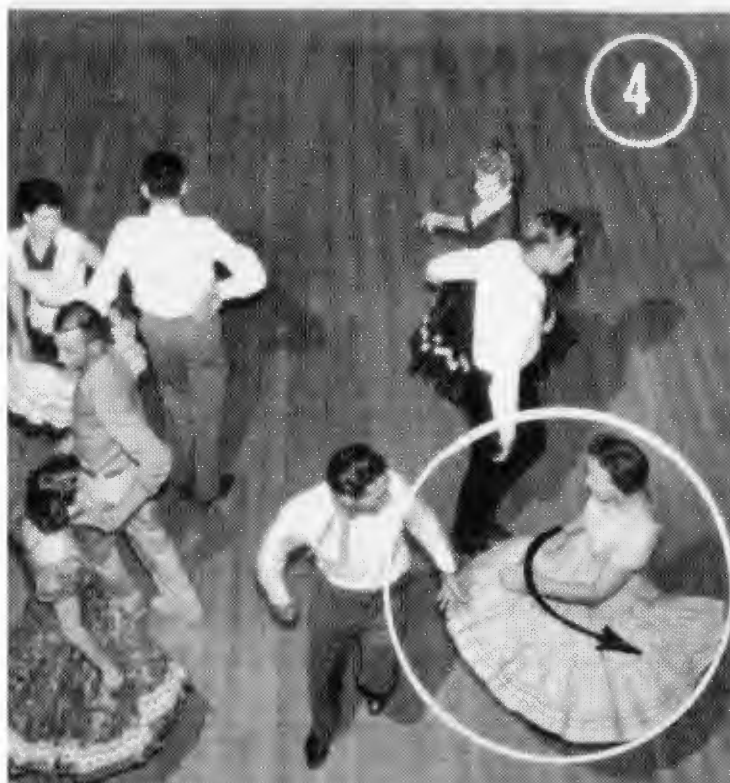
Of sixty-eight members of Rip 'n Snort in November, 1956, fifty-four are embarking on the Matsonia for Hawaii on the 18th of this month. Not only that, it has been a very happy and rewarding two years.



**Great Hairy "No"
Discouraging Tender
Young "Yes"**

(Remember this: The strongest "Yes" can be utterly collapsed by a very small "No." No "Yes" ever uttered can survive a battery of Noes." Love and affection poured onto the scrawniest idea may produce the happiest and most gratifying results imaginable.)

Chuck Jones



STYLE SERIES:

BAD HABITS ARE SQUARE STOPPERS

ON A BULLETIN BOARD in a square dance hall in Ocean-side, New York, this sign was recently posted:

Question?

How much of this exaggerated kicking is "just in fun," and how much is a cover-up for poor dancing and lack of dancing know-how?

Underneath the sign was a small typed note: "Requested by dancers and posted here in the interest of *better dancing*."

"I dance the way I feel," an exuberant fellow told us at a festival one time. "If I want to twirl — I twirl. If I want to spin or jump — I spin or jump, and if I want to kick — I kick. This is a free country, you know."

The beauty of square dancing is its all-inclusive quality of belonging to everyone — everyone, that is, who treats it with care. While not intended to be a regimented drill "with every little finger in place," the square dance movements must be standard enough in any given area so that the reaction to calls may come automatically and full attention may be given to enjoying and following the pattern — not worrying about how each individual in the square may react to each call.

Many of today's leaders have seen square dancing come out of the barns and into the nice hotels, resorts, schools and playgrounds. This kicking and roughness is taking it back to the "barn."

Comfortable dancing in the proper spirit, is the underlying factor in today's square dance. It is intended to be a considerate dance with each person responsible for the pleasure of the seven others in his square. The show-off, the rough dancer, by his kicking may feel he is something special. Perhaps he is. His pulling and pushing may discourage someone, maybe several someones, right out of the square dance picture. His kicking and added twirls, instead of impressing, slow the movement of the entire square. While he does acrobatics the square waits.

People being extended an invitation to try a square dance class are often heard to turn it down because, "... I tried it once and it was just too rough." What they usually refer to was the "old time — one night stand." We like to think that today's typical square dance inspires a non-dancer to say, "That looks like fun; let's give it a try."

Check yourself on these points to see if you are guilty of any of the "show-off" stoppers a group of square dance leaders have picked as the most detrimental to the smooth flow of a square dance in action:

(A) The Kick: In an allemande left (1) the kicking couple manages to "throw" the timing for the rest of the dancers. In a float-out type shown here it's bad enough, but in areas where an allemande is an arm-turn, three or four beats are wasted. Kicking with partner, prior to a right and left grand (2) is another awkward hold-up. Even when an entire square attempts this kicking bit, the timing for the dance is jeopardized.

(B) Rough Handler: The dancer who stands in place in a pattern like a Do Paso and makes everyone work around him. When turning his corner or his partner (3), he usually puts his free hand on the girl's back — *and pushes*.

(C) Lady (or man) spinning into a left allemande (4): Here is a poor control point where a charging, spinning dancer can cause quite a bit of havoc, let alone delay the rest of the square.

(D) Man twirling his partner to a left allemande (5) following a swing: By using his left arm in turning the lady, he is slowed in reaching the corner by 2 to 3 beats. The comfortable method here is to "unfold" the lady from the swing position so that she is comfortably "aimed" and both are in position.

(E) Twirling a girl in a right and left grand (6): This is often the fault of the man and has at times caused rather painful collisions in the square.

(F) Twirling a girl in a promenade (7): Except where it's absolutely necessary to show a great expanse of leg, this ungainly maneuver has little in its favor.

(G) Backlash (8): In areas where a twirl and a swing at home follow a promenade, there are several acrobatic additions that include a sort of "half-gainer" or "jack-knife" where the lady is spun independently. Flying arms and the chance of putting an unsuspecting partner off balance are hazards here.

(H) Spinning Do Sa Do (9): Not always dangerous but it can confuse directions in a figure such as Rip Tide.

(I) Bustle Shuffler — Whirling Dervish, etc. (10): In a circle, this swaying back and forth on the part of one or more dancers can actually throw dancers off balance and cause a delay in timing for the whole square.

In these points we've deliberately stayed away from mentioning the effect these "stoppers" have on appearance. In an exhibition some of these things look rather fancy—but let's face it. We're not all as light on our feet or as trim around the waist as the youngsters who perform so effortlessly.



SQUARE DANCING — HEARD & SEEN ON RADIO AND TELEVISION

SHOWS ON RADIO and television have been very much in evidence ever since the present phase of the hobby was young and T.V. screens were but seven inches across.

Most recent one-shot square dance T.V. shows included one in Brussels, Belgium and two in Germany. Current T.V. regulars in the States and Canada include the perpetual favorite called by John Shadoan over local T.V. in Bozeman, Montana, the Earle Park Show on CKOS-TV, Yorkton, Saskatchewan, and the newcomer over WJCT, Jacksonville, Fla.

Radio shows have dotted the U.S. for some time but one of the "hottest" areas for this type of show is in Canada. Regina, Saskatchewan, features a regular weekly with Noreen Wilson that reportedly will be beamed cross-Canada in the near future. Bill Savage covers a wide area with his weekly show over CJOC in Lethbridge, Alberta.

A Typical Show

Radio sets are squared every Monday evening at 6:15 on Vancouver Island when CJVI swings into a half hour square dance program that covers not only the Island but also the lower mainland of British Columbia and parts of Washington, USA.

"Square Dance Party" is produced and aired by Dawn Draper, a square dance enthusiast and Keith Thompson, radio time salesman.

In accordance with the station's "good music" policy, a format of easy listening must be maintained not only for the dancers but for the radio audience as yet unaware of square dancing in its entirety.

Dawn Draper and Keith Thompson "on the air" over Victoria, B.C. radio station CJVI for their weekly "Square Dance Party," featuring square dance tunes and news.



A guest caller is featured each week, either "live" or recorded, and highlights over the last year included introductions "in person" to several well known personalities. In the half hour period there are never more than three squares, and usually four selections to cover rounds and mixers plus informal conversation about the square dance activity — on the local scene and across the country.

Keith not only assists Dawn in keeping the show rolling — he also has the commercial duty of keeping the program sold. "Square Dance Party" celebrated its first birthday last month and has been continually sponsored since the very beginning. Shop Easy Stores, a supermarket chain has been with the program since January. Don Lovely, Manager of Shop Easy considers "Square Dance Party" a good public relations vehicle. He encourages staff members to acquaint themselves with the program to assist in friendly service. In doing so he also helps "sell" square dancing. Needless to say, Don Lovely is an active member of a local Square Dance club.

And so it is a happy situation — through the medium of radio square dancers are kept up to date on their favorite hobby and the sponsor reaches his thousands of customers — *all in good taste!*

Sample CJVI Program

(applause) It's SQUARE DANCE PARTY time.

(intro) Take your partner — promenade — Just promenade that pretty little maid — Join the crowd — come on the run. Square your sets — SQUARE DANCING'S FUN! (music fade)

(announcer) Yes Square Dancing is Fun — and now here she is — our square dancing lady — Dawn Draper.

(Dawn) From this point ad. lib.

1. Square (Dawn calling Alabama Jubilee);
2. Round Dance (Tammy);
3. Commercial;
4. Square (Lee Helsel—Little Red Wagon);
5. Round Dance (Waltz Caress);
6. Commercial;
7. Round Dance (Champagne Time);
8. Square (Dawn calling patter hash);
9. Round Dance (Laughing Dancers).

(Dawn) Everybody swing and whirl — everybody swing your girl — Then promenade right off the floor — If you've had fun — next week there's more! (out)

HERE ARE THE THOUGHTS OF A BEGINNER



By Betty Gray, Van Nuys, Calif.

"BOX THE GNAT — travel 'round just one — center to a daisy chain." My ears rang with strange phrases, my eyes bulged as I watched the twirling figures glide swiftly to the call. With sagging shoulders and hopeless eyes I turned to my husband and dejectedly muttered, "I'll never learn."

He didn't need to answer; his head looked as though we were watching a ping pong match — back and forth — following each movement of the dancers with amazement.

But that was last year. We not only sing a different tune today — we dance to many different tunes — and love every right turn and "goof" we make.

That word "goof" seemed to be the square dance term we learned first — and the one that kept our spirits up during those first few foot-sore weeks. All square dancers goof, we discovered, and the better dancers they are the heartier they can laugh at their and fellow dancers' mistakes.

"Try it for four weeks," our new square dance friends said, "and you'll never give up."

It takes but a few seconds to write the words describing those first four weeks — but they seemed like four years. The tips took hours, the caller's words ran together, somehow the right and left hands lost their individual identity — the feet refused to follow directions — we felt personally responsible for fouling up every square we entered.

Suddenly, one scorching summer night, our fourth lesson, the record player started, the caller sang out — and we were square dancing. His words made sense. When everyone else was allemanding to the left — so were we.

Success is always sweet, the prophets tell us, but is there any success sweeter than flowing in time to a square dance tune, gliding through the steps and feeling that surge of pride within when "you know what to do"?

Sixteen weeks whizzed by, each week seeming to be cluttered with six useless days while we impatiently waited for the seventh — our square dance day.

Finally the big night arrived. With me in a freshly starched petticoat and my husband's boots shining with "spit and polish" we were ready for our graduation.

We still thrill to the sight of our diplomas that declare us "Bachelors of Square Dancing," still feel awe for our caller and his taw, who taught us and are still grateful to the "corners who pulled us through."

Of course, we still goof but everyone we dance with must have read the print on their diplomas. The heart of square dancing. The beat that pulses through all calls — four words "fun, friendliness and good fellowship."

'Cause that's what we love about square dancers and square dancing.





For Your SQUARE DANCE CLUB

REFRESHMENT TIME

THERE'S JUST something about this expenditure of energy to rhythm that builds up the appetite and makes the square dance club refreshment hour one to be looked forward to. Nine out of ten of the dozens of clubs canvassed for this article find that the refreshment time is an important part of their square dancing evening. Here the members can gather together over coffee and whatever and carry on the conversation made impossible by the beat of the hoedown. This gathering tends to bring club members closer together.

There are many ways to handle the planning, purchasing and serving of club refreshments. Much depends upon the size of the club, where it is located and the general interests of the members. Here we will present some well-tried methods which may be found useful, and several mouth-watering recipes.

When to Serve

Based upon information received from our club queries, time of serving is about evenly divided as to whether it is during or after a dance. An advantage in serving during the dance — the clean-up committee doesn't have to stay late. An advantage in serving afterwards — it's a good way to let the wild wheels put in active motion by the square dancing slow to a comfortable rhythm.

What to Serve

Good old doughnuts, sandwiches, cakes, pies, and cookies are apparently outstanding favorites, with special menus for more elaborate parties during the year. Coffee is the favorite beverage, followed by soft drinks, tea and milk. More details in the "what to serve" department later on these pages.

How "Eats" are Paid For

There are innumerable methods of paying for refreshments, depending upon the solvency of the club — and the members. The most popular method seems to be that members make and furnish the refreshments, each lady bringing a cake or pie or sandwiches at her own expense. Few clubs seem to go outside to

purchase goodies. Most clubs furnish coffee, tea, cream and sugar paid for by the club treasury. Some clubs pay for all the refreshments but assign committees to purchase the food. These committees are later reimbursed for what they have spent. Other clubs have a "coffee kitty" on the corner. Still others make a definite charge of 25c per couple, paid as they go thru the food-line, and covering the expenses of coffee, napkins, etc. Sometimes 25c per couple is included in the monthly dues to cover snacks.

How to Serve

Real variety here. Several suggestions for handling this phase follow:

1. Refreshment Chairman is appointed for 1 year. This person appoints two couples, rotating alphabetically thru the membership, to handle the serving and kitchen clean-up at each dance. These couples often also handle planning and purchase of food.
2. List of kitchen committees is made up at the beginning of the year so that each couple knows exactly on what date they are scheduled to serve. One club even goes so far as to list *what the refreshments will be* on each dance night during the year!
3. Small clubs meeting in somebody's rumpus room automatically have the hosts as food chairmen, alternating between homes.
4. Two couples serve in a large club as General Refreshment Chairmen for 1 year. Members are chosen in alphabetical order to plan and serve for two successive meetings, with 1 new couple each time.
5. One club has a member as a Calling Committee. Her job is to call the members in turn alphabetically, usually 3 couples per dance. They furnish cake and coffee, serve and clean up. If they cannot serve, *they* get the replacements.
6. Refreshment Committee serves 6 months, handling all of the planning, serving, etc. The club pays for all the refreshments.

Special Parties

Many clubs which do not serve refreshments at each dance do so at two, three or four

special parties during the year and even those which do serve regularly often augment with more embellished affairs. The installation of new officers is an excellent excuse for a dinner dance, sometimes catered, more often prepared from a planned menu by the members.

On New Year's Eve, non-alcoholic square dance parties are popular. Dancing is generally from 9 to midnight, followed by a spread. A possible menu could include a buffet supper of ham, bread, relishes, coffee, punch furnished by the club, with members bringing salads and cookies. Or New Year's can mean a pot-luck supper with a planned menu and members bringing the pots. This "planned menu" bit reduces the horrible surprise of two few hot dishes, too many desserts, etc.

Clubs which close officially for the summer often get together anyway with an outdoor picnic located near some slab or pavilion where there can be dancing afterwards. These are sometimes all-day affairs which include the children and have games, swimming, etc. before the picnic lunch furnished individually by the members. The club usually furnishes coffee, etc. Watermelon feeds are wonderful for summer, and salted peanuts are delicious if served with them.

One club has a traditional annual steak fry, paid for out of club dues.

Christmas parties are legion and titillate the imagination. Club ladies often furnish mounds of Christmas cookies, with the club supplying beverages, such as coffee, tea or milk.

Sizes of Clubs

Clubs covered in this survey varied from 20 members to 210 members!

Piquant Food Ideas

For winter parties — hot gingerbread and whipped cream are tasty.

Take sandwich ingredients to dance and assign 4 couples to make them up there. Ham, egg, cream cheese mixtures are good. Nut bread sandwiches with cream cheese and strawberry or orange marmalade are delectable. Making the sandwiches at the dance insures freshness and with 8 people working, cuts down on time away from the dancing.

Plain angel food cake can be served with bowls of sauces like vanilla, lemon, pineapple and chocolate so the folks can choose.

Recipe Department

And now, getting down to cases, here are some proven recipes donated by readers:

ELOISE BALES' SOUTHERN BURGERS

1 lb. hamburger
2 tbsp dry mustard
1 can chicken gumbo soup
½ c. chopped onion
2 tbsp catsup

Seasonings

Heat meat thoroughly, stirring frequently, then add other ingredients and simmer at least an hour in order to cook it down where it will not be too juicy. Serve on halves of hamburger buns as open-face sandwiches. Serves 6 to 8 people. (Lucille Hyatt)

RED DEVIL'S FOOD CAKE

½ c. cocoa
½ c. shortening. Mix together.
½ c. boiling water and mix to a paste

Add 2 c. sugar. Mix.

Add 2 eggs, one at a time.

Alternate 2 c. all-purpose flour,
with pinch of salt

½ c. sweet milk with 1¾ tsps. soda

Mix and add ½ c. boiling water

Add 2 tsps. vanilla

Be sure to start in a COLD OVEN. Bake 350° for about 45 minutes. Can be baked in layers or as a sheet cake. Stays moist for several days. Add chocolate or caramel icing and top with chopped nuts. (Lila Staley)

HUNGARIAN PASTRY

½ lb. butter or oleo

2 egg yolks

1 c. sugar

2 tsps. vanilla

1 c. chopped nuts

Strawberry jam

3½ c. flour

¼ tsp. soda

¼ tsp. salt

1 tsp. baking powder

2 egg whites

Cream butter and sugar. Add egg yolks and vanilla. Sift flour with soda, salt and baking powder. Add to creamed mixture and mix well. Spread on jelly roll pan (greased). Roll with rolling pin to pack down evenly. Spread dough with jam. Beat egg whites stiff and spread on strawberry jam. Sprinkle chopped nuts on top. Bake 30 minutes at 350°. (Jack Halfacre)



BOUNCING IN BAVARIA

By Mary Henk

SQUARE DANCERS from all over Europe and as far away as England, Spain and Africa went bouncing in Bavaria over Labor Day Weekend to enjoy the 4th Annual Round-up sponsored by the European Association of American Square Dance Clubs. Held at the Chiemsee Rasthaus situated on the shores of Chiemsee Lake in the Bavarian Alps, Germany, 14 out of the 19 clubs in the Association were represented at this gay event and 212 dancers spent their energy dancing from Saturday morning until Monday night to 17 callers.



Fred Weber, retiring EAASDC President, presents a caricature to Manning Smith. Others in the picture; Nita Smith, Maj. Gen. Moses and Mrs. Moses, at the Roundup.

With the assistance of members of the Heidelberg Hoedowners, Ed Duskin as General Chairman and Dick Baughman as Program Chairman did a fine job of organizing. While Paw and Taw danced into the wee hours 102 children were accommodated with tours or baby sitters. Although Chiemsee was quite a long drive for most people, it was felt that this was one of the most successful of the Association's Fall Roundups.



The Grand March at the European Roundup. L to R, Martha Weber, Maj. Gen. Moses, Margo Baughman and Brig. Gen. Speidel. It's a happy dancing evening.

The festivities were officially opened on Saturday evening by Major General Lloyd R. Moses, Commanding General of Southern Area Command. The General and Mrs. Moses, accompanied by Brigadier General George S. Speidel of the 24th Inf. Div. and Mrs. Speidel found square dancing lots of fun and joined in enthusiastically throughout the evening.

Highlight of the program was of course the presence of Nita and Manning Smith, those two incomparable people just in from the States, who had a smile and helping hand for everyone. With square and round dance workshops they were kept pretty busy, but Nita, much to the delight of the ladies, found time to squeeze in a fashion discussion and tips on the latest stateside square dance fashions. The Smiths' exhibition of Rosie O'Grady and Copenhagen drew large applause from both spectators and dancers. Many of the clubs are looking forward to more dances with the Smiths during their tour of Europe and Turkey.

The new officers are Jack Scott of Wiesbaden as President of EAASDC and Bill Brockett, Ramstein, as President of the Callers' Association. With these two leaders square dancers in Europe can look forward to another successful year of dance enjoyment.

The Baughmans, Webers, Speidels and Moses star in a square dance during the European Roundup.





Ralph

EDUCATIONAL and RECREATIONAL SIDE of SQUARE DANCING for YOUNG PEOPLE

By Ralph A. Piper, Minneapolis, Minnesota

SQUARE DANCING leads all other activities in terms of increased participation in schools and recreation programs during the past 10 years.

Of the cities reporting activities in organized recreation programs for 1948, 658 included square dancing.* The peak came between then and 1952 with a definite decline by 1955. Incomplete national figures for recreation departments showed programs in 903 cities in 1949 with 417,698 participants but only 414 cities reported the activity in 1955 with 252,044 participants.* These figures represent only a small percentage of the total participation but they do indicate trends.

During the last several years there has been a steady increase in square dancing by school and college students as they have discovered how much fun it is. Following are some of the factors which have influenced this growth.

Square dancing for young and old has received an abundance of favorable publicity thru such means of communication as radio, television, newspapers, periodicals, and demonstrations. Two of the earliest demonstration groups were from Colorado. The youthful Sherwood Club from Denver, with Paul Kermiet calling, demonstrated at the National Folk Dance Festival in 1940. Dr. Lloyd Shaw's Cheyenne Mountain School dancers from Colorado Springs were on that program in 1941, following which "Pappy's Kids" gave demonstrations in various sections of the country for many years. Another group of teen-agers, organized by E. S. "Red" Henderson of Spokane, Washington, has been making annual demonstration tours. Many other children's groups have given enthusiastic performances at fairs, festivals, conventions, schools, etc. Eleven teams of young square dancers from 7 states

exhibited at the National Square Dance Convention in Louisville, Kentucky, last June. They obviously had the time of their lives and the spectators ate it up.

Instruction in square dancing was rare in schools and colleges in the early and middle forties, but today, most progressive schools include it in the curriculum. It is recommended in the national curriculum for physical education in the rhythms unit for boys and girls in grades 7 thru 12.† In addition, recreational square dance clubs are among the most popular extra-class activities in secondary schools and colleges throughout the country.

Outside of schools, recreational square dancing has been promoted extensively by such organizations as community recreation departments, churches, scout groups, 4-H clubs, Future Farmers of America, Y.M.C.A.'s, Y.W.C.A.'s, camps, Boys' Clubs, settlement houses, and private clubs. Then there is a great "underground movement" — small groups dancing in basement recreation rooms to records with music and calls or with members taking turns at calling.

All of this activity has created a demand for trained teachers and callers. As a result, nearly all teacher-education institutions with a complete major curriculum in physical education give instruction in square dancing and calling. Teachers in service and recreation leaders have received training in workshops or at summer dance camps.

In spite of the growth that has taken place, there are limitless possibilities for expansion in the area of square dancing among the youth of our country, wherever they may be.



*National Recreation Association Annual Reports.

†"The Physical Education Curriculum," William R. LaPorte, 1955.



Bud

HERE'S SOME BACKGROUND ON THE NATIONAL CONVENTION

*By Bud Dixon, Chairman
National Convention Executive Committee*

WHO COULD FORESEE back in 1952 that the National Square Dance Convention might some day threaten to outgrow the United States? Those few dedicated persons who successfully conceived and executed the first convention in Riverside, California, had a great hope that in the national convention they were providing a place where each year square dancers could come from all corners of the country to exchange opinions, meet and dance with people from other areas. So, in turn, the entire square dance activity would take on a glow that would continue to be fanned into spreading flame over the years.

Riverside, Kansas City, Dallas, Oklahoma City, San Diego, St. Louis and Louisville have hosted some 50,000 dancers, over 20,000 of whom have traveled to another state.

Due to the steady growth in attendance, many cities have felt that they don't have adequate facilities to house, feed and dance a convention of this size (12,000 at San Diego in 1956), and as a result have been reluctant to bid for future conventions.

Much thought has been given to this problem by the Executive Committee which consists of the seven weary General Chairmen of the past conventions. Some of them feel that

Thousands of dancers from all parts of the Square Dancing World take active part in each National Convention.



the answer might be to concentrate more on the "business" part, such as workshops, panels and teaching sessions and play down the mammoth dances operating continuously. Others feel that the solution would be to limit attendance by accepting only enough advance registrations to comfortably fill the dancing facilities, with preference given to out-of-town registrants and local dancers admitted on a first-come-first-served basis.

The present status of the National Convention is very healthy. 1959 will be hosted by Denver, Colorado and the 1960 bid was awarded to Des Moines, Iowa. Bids for the 1961 convention will be considered at Denver and should be submitted to Chairman Bud Dixon, No. 5 N. Second Ave., Chula Vista, Calif., no later than April 28, 1959. Bids can be accepted only from Associations or Federations of square dancers and should show support by local callers, Chamber of Commerce, Convention Bureau, Hotel Association, Restaurant Association and city, county and state officials. Details on further requirements may be had by writing to the above address. All of the information received is carefully studied by the Executive Committee and correlated with geographical location, proposed dates and activity in that area.

Much discussion has centered around the time of year best suited for the convention. Traditionally, it has been a springtime affair, sometimes extending into early summer. The largest attendances have been at summer conventions when it could be included in a family vacation. However, many of the national leaders and professional caller are otherwise occupied at that time with institutes and tours and many dancers feel that the quality of the convention programs would suffer without their participation.

Basic goal of the Executive Committee is to see that the national conventions help square dancing to grow as a healthy, non-commercial, fun-type hobby and recreation for everybody.



Doc

THE CARE AND FEEDING OF YOUR SQUARE DANCE RECORDS

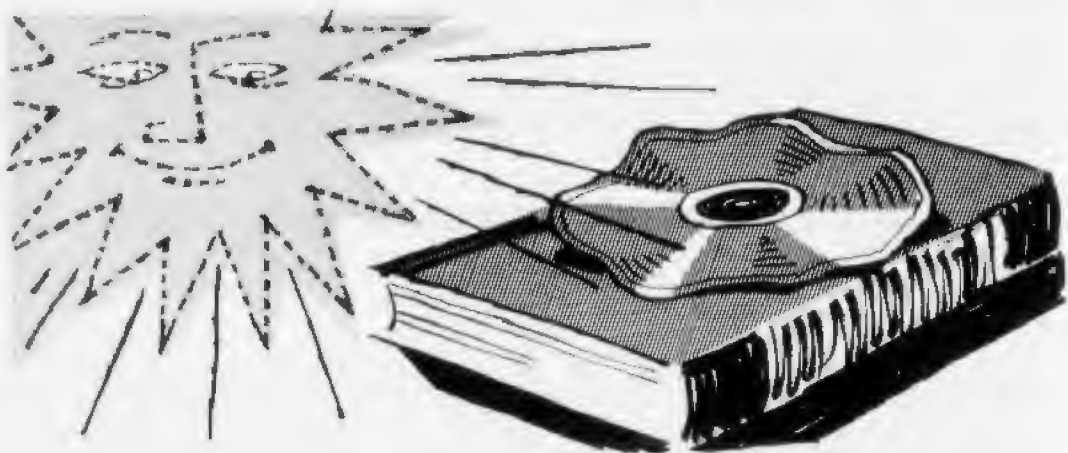
By Doc Alumbaugh, Windsor Recording Co.

THE PHONOGRAPH record and the public address system hold the same relationship to a caller as the violin and bow to a musician, for they are all "instruments" for expressing the talents of the artist. The musician handles and cares for his instruments with due appreciation; so should it be with the caller and his.

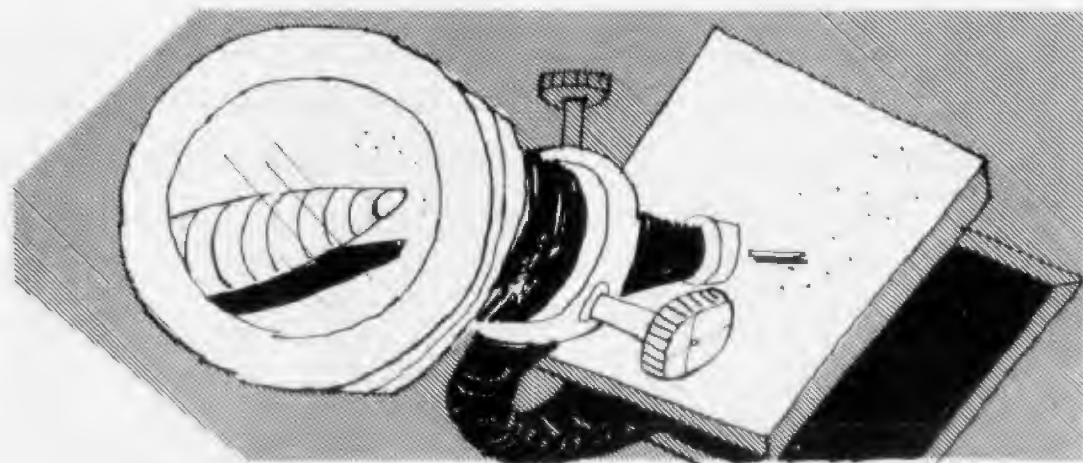
Regardless of size or speed, any record sounds better and lasts longer if kept clean. Since 45's have more high quality vinylite in them than 78's and this creates static electricity, a magnet for dust, 45's need cleaning more frequently and the dust is harder to remove. Your local record shop can supply you with liquid solutions and chemically treated cloth cleaners, most of which neutralize static tendencies as well as clean the grooves. However, frequent cleaning with either a damp or dry lintless cloth or a fine camel's hair brush is required between applications of commercial cleaners for best results.

Instead of letting records lie flat on a table during a dance, return them to the carrying case or set them upright in a wire rack to avoid the amazing amount of dust that is always stirred up at a square dance.

Heat is an enemy of records because it causes warping, and high quality records warp more quickly from heat than do cheaper ones. Keep records away from the sun, out of hot trunk compartments and away from all other sources of heat. Sometimes a warped record can be restored to usefulness by placing it in the sun for several hours in the center of a large book on which a weight has been placed, then removing intact to a cool spot to "set up."



Groove skipping is probably responsible for more record damage than all other causes combined, especially with 45's and LP's, yet the diagnosis and correction of skipping is merely a matter of checking a few common sources of trouble. First, be sure that you are using a needle in good condition and with proper point for the record speed you are playing. Diamond or sapphire needles give best service but remember that *no* needle is "permanent" and even the best need periodic checking and replacement. Your record dealer will check the condition of your needles under a microscope.



Next, use sufficient shock mounting under the turntable unit to protect the tone arm from jars and jolts. Use sponge, foam rubber or plastic pads but bear in mind that most turntables are heavier on one side than on the other and adjust your pad thickness. Most radio and TV parts suppliers can furnish you with a small, inexpensive spirit "bubble" especially made for levelling turntables.

Very often the bearing in the pivot post on which the tone arm is mounted "freezes up" slightly and prevents the arm from freely following the record grooves. A very light application of thin oil will remedy such a situation. Minimum needle pressure is vital to good record performance and the rule of thumb here is to use as little weight on the tone arm as possible and still get results.

Yes, records are part of the "tools of our trade" and deserve the best of attention.

ALL AREAS SOUND OFF FOR SQUARE DANCING

SOUTHEAST REPORT

*By Don Armstrong — New Port Richey, Fla.
Recording Caller*

SOUTHEASTERN square and round dancing continues, like Topsy, to grow and grow. Statistically the number of dancers is undoubtedly increasing every year. New and bigger Festivals, Conventions, Jamborees result from the new dancers and in turn, the new leaders and their classes and groups.

Looking back over the past ten years it appears that our dance growth is maturing from the gasping, insecure infant it was to the young adult of today that is beginning to realize where he is going but still wonders how to get there. Many changes are in evidence in Southeastern dancing. Most noticeable among these is the increased overall participation in rounds. Second is the increased organization among leaders and dancers in their associations, etc. Third is the increase in club dances when visitors are welcomed. Fourth is the tremendous increase in co-operation and participation of recreation departments and schools. Last, but fortunately gaining each month, is the realization that our activity is *not* a fad but a lasting form of fine recreation.

CANADIAN REPORT

*By Earle Park — Yorkton, Saskatchewan
Caller and Teacher*

SQUARE DANCING as we know it today was born in Canada about 10 years ago. Now, in 1958, we can travel from coast to coast and can find a square dance almost anywhere we go, as well as new and hospitable square dance friends.

The many have made up clubs as we see them today, but the credit for the over-all success must go to those hard-working people who saw the benefits this sort of recreation could bring. We in Canada are proud of all these leaders.

Our American neighbors have also added greatly to the success of Canadian square dancing. Each American caller who visited has left here a wealth of good. In the past years Canada has followed the patterns set up in the United States and we now have summer square dance institutes extremely popular with both instructors and dancers. Jamborees and festivals have become very popular.

In one area alone there were, two years ago, about ten clubs with 800 members. Today there are thirty clubs with 3000 dancers. This is a typical example of square dance growth in Canada and we are proud of our part in square dancing.

NORTHEAST REPORT

*By Charlie Baldwin, Norwell, Mass.
Caller, and Editor, The New England Caller*

SQUARE DANCING and all its relative facets are enjoying a real upsurge of popularity here in New England. New England has always enjoyed square dancing, which never completely died out and today it can be found in nearly every city, town and hamlet in a club or open dance.

Co-operation between the callers and dancers is paying off with organization of more clubs, more beginner classes, more regional festivals and institutes.

The present interest has been achieved slowly and progressively over about 15 years. We have been fortunate that our over-all program has never become a fad, but each year has been better than the one previous.

I would feel neglectful if I did not mention the wonderful work of our callers. Some have gained national prominence, some are best known along the eastern seaboard, some only known locally. All are dedicated people, working together.

New England is peculiar in that the traditional and contemporary styles of square dancing exist, and both styles flourish.

MIDWEST REPORT

*By Howard Thornton, Midwest City, Okla.
Past Pres. Okla. Fed.
Past Pres. Natl. Conv. Comm.*

SQUARE AND ROUND DANCING in the Midwest continues to expand with hundreds of new classes, clubs, special dances, Festivals and other activities throughout the area under way this fall. Plans are being made by thousands to attend the next two National Square Dance Conventions in midwestern cities Denver and Des Moines. After two successful special trains to the Louisville and St. Louis Conventions, Oklahoma dancers are planning a huge car caravan to Denver, with plans being made to return to the train for the Des Moines trip. Oklahoma's state and eight district organizations all have from one to three Festivals scheduled for the coming season of square dancing.

Texas is continuing its efforts to consolidate its many fine regional organizations into the statewide Texas Square Dancers' Association and also is working on plans for a special train to the National in Denver as well as huge Festivals in Dallas, Houston and other major square dance centers. Missouri also is planning to combine its various regional organizations into one large state Federation. The Midwest is truly a hotbed of square dancing.

NORTHWEST REPORT

*By Robby Robertson, Mercer Island, Wash.
Windsor Recording Caller*

IN THE NORTHWEST and particularly in the State of Washington, the 1958-59 square dance season will, from all indications, show the greatest growth since 1948 when the Square and Folk Dance Federation was formed. Close attention to the development of teachers and their teaching techniques has resulted in successful square dance classes, and the inclusion of round dance teaching by all square dance teachers produces a well-balanced square and round dance program thruout our State. This has been perhaps the greatest factor in our steady growth and also in the continued interest and enjoyment of the older dancers. Governor Albert Rosellini has proclaimed a "Square Dance Week" this fall — the first time our type of fun has been "officially" recognized. The continued effort of those who contribute square and round dance material to improve and to provide the best possible dancing program, music and recordings, has been extremely valuable in bringing continued pleasure to dancers.

SOUTHWEST REPORT

*By Ed Ferrario, Alameda, Calif.
Caller; Editor, "Square Dance — Where?"*

GENERALLY SPEAKING, square dancing seems to be moving along at an even pace in most of the far west. In Nevada the situation is sharpening with the advent of the yearly festival in Las Vegas. Southern California is almost in another "boom" stage, with beginner classes full and many new callers appearing on the scene. In Northern California our growth has been gradual, from the basement diversion to the organized activity. There are some 263 clubs with somewhere near 9400 dancers (no one knows the exact figure). There are 7 associations for callers and dancers that have been chiefly responsible for welding areas together. It is especially gratifying to see the small rural spots in our area come to life. That growth has been a skyrocket, developing fine callers and dancers. The annual sectional affairs, like Oakland's Golden State Roundup and Fresno's Squarama with almost 5000 dancers attending each are placing facilities at the bursting point. Callers and dancers working harmoniously have achieved much.



Don



Earle



Charles



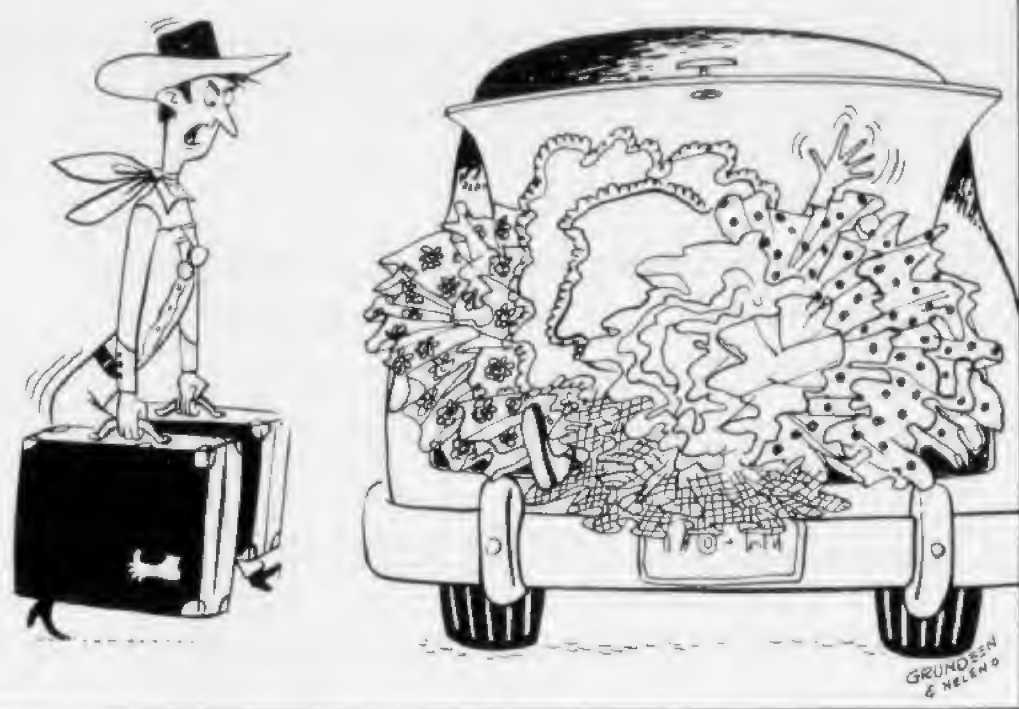
Robby



Howard



Ed



I told you not to try to take ALL your dresses.

SQUARE DANCERS are pretty well-traveled people. Not only are there intensified emigrations annually to the huge national conventions but there are hundreds of other popular affairs taking place during the twelve-month to attract traveling dancers. State festivals, square dance institutes and even week-end visits to a neighboring town for square dancing require the transporting of square dance duds from place to place.

All of this impels us to face the fact that if we can pack our voluminous clothes for square dancing — especially the feminine fluffs — in a manner that will both relieve the problem of portation and the end-of-the-road sashay with a travel-iron, we have got it made and will add immeasurably to our own square dancing pleasure.

With this in mind we have rounded up some packing tips for square dancers from some very experienced folks who have learned the hard way and have come up with some wonderful, workable ideas.

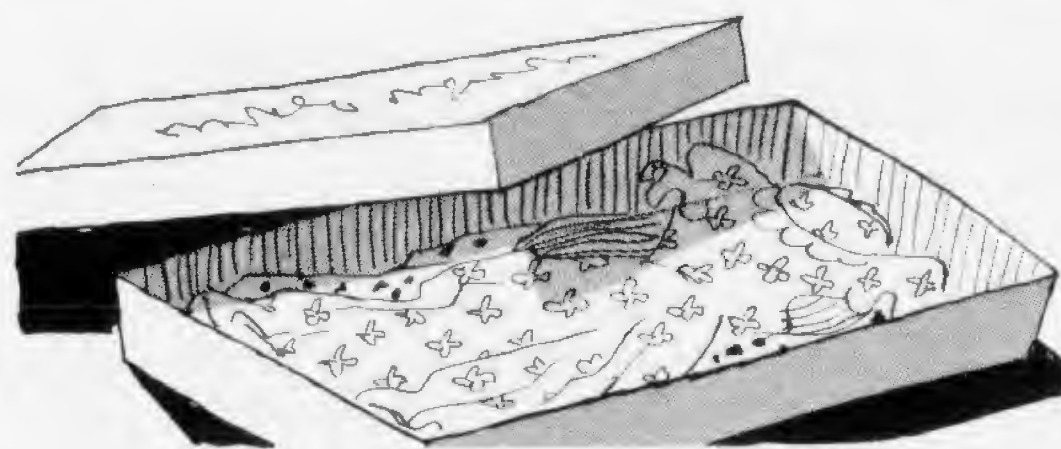
Traveling by Car?

Travel by car simplifies the problem of carrying square dance clothes because of space behind the driver's seat, even in some of the one-seat cars. Assuming that you do have such space, metal racks are available which can be attached to either side of the car above the windows and will carry up to twenty hanger-loads of clothing. Twenty is stretching it, but it is possible. If you can cut your hanger-loads down to ten the clothes will swing fairly free and not get mashed. "Tip" square dance dresses in the middle and either pin them to a wire hanger or secure them with plastic clothes pins which will not "catch" the material. Slip a sweater or light blouse over the top

PACKING TIPS for SQUARE DANCE TRIPS

of the hanger and let it take the brunt of any dust or blowing you might encounter. Hubby's trousers can be grouped with his shirts on one hanger for each outfit.

But suppose you are in that happy position of riding with another delightful couple of square dance friends. No room in the back seat for a hanger-bar now and two more people to accommodate, clothes and all. One square dancer we know collects large boxes such as ones that tissue paper is delivered in to department stores. These are quite large and will



hold at least 3 or 4 dresses each. The dresses need be folded just once and layers of tissue paper put between every fold of material. Pack them fairly firmly without crushing them and a good shake at the end of the trip will return even cottons to wearability. Use another box just for petticoats and fold them alternately with tissue paper. The boxes will fit into the trunk of the car.

Under these circumstances the gents' things can go in a Val-Pak or closet zipper bag. The first can be tucked in the trunk with the big pasteboard boxes and there *might* be room to hang the zipper bag in the back seat.

Traveling by 'Plane?

Air travel poses the biggest problem for square dance packing because not only must everything be packed in suitcases and/or other containers, but only so much weight can be carried by each person.

The wife of one traveling round dance instructor goes on trips of 6 to 8 weeks' duration and this is what she takes for herself and her husband: She; 10 dresses — 4 cotton for daytime wear, 4 nylon or fancy cotton for evening parties, 2 cotton for day or evening informal

wear, 4 nylon or fancy cotton for evening parties, 2 cotton for day or evening informal wear, 4 or 5 petticoats, 3 prs. dance shoes, plus personal items. He: 3 prs. trousers, 1 or 2 jackets, 8 to 10 shirts, including sports shirts as well as dance shirts, 2 prs. dancing shoes or boots, plus personal items.

Packing Magic

The lady uses the largest size Grasshopper luggage, 30" long and 11" deep with a soft top and bottom, solid ends, and zippered. Any large suitcase will do but this holds the most because of those expandable soft sides. She packs shoes and 2 travel-packs of Woolite, without which she says she'd never leave home, in the pockets, leaving the last 8" or so free. Here she puts her toilet articles rolled up in a plastic sweater-bag — not in the pocket but right up next to it. This is so that when the case is in standing position it won't crush the clothes. The rest of the case is filled with other articles laid out flat to keep an even surface.

She folds the dresses at the waist and, using the heaviest dress first, puts them in layers, spreading out the skirts as much as possible. Skirt ends are alternated with waist-ends for balance. The ribbons provided are tied, the bag is zippered and ready to go.

Petticoats are folded gently and packed upright in a large plastic bag with a drawstring top like a laundry bag, that can be made at home. This can be carried on either plane or train as hand-luggage. All of this weighs less than 40 pounds.

The gentleman's clothes are put in a zippered car sack — ladies' size. Pants and jackets are hung on hangers at top. Shoes go in the bottom of the same compartment. Underclothes, socks, pajamas and nylon dressing-gown go in the zipper pocket. A second case, a small Grasshopper, holds shirts, hankies, ties and toilet articles, also in a plastic sweater bag. This should weigh in at under 40 pounds.

Still More Ideas

Another traveling square dance lady suggests that a Valet pack is the best means of carrying square dance dresses and petticoats. The pack involves only one fold. Another little "gem" on this is to have several plastic clip clothes pins, fold over the full, full dress skirt making no definite crease, and clip together.

For petticoats, if they are of nylon tulle or

net, roll and band with rubber bands. They can then be folded at the start of the tulle and packed into the bottom of a Valet pack. If you use one of those big florist boxes which also make excellent carriers, they will fit easier into the sides of the box or on top of the dresses without crushing them. The petticoats will fluff up again with a good shake and hanging them on a hanger.

Putting the shoes in plastic bags will take little room, keeps them clean and will provide space for an extra pair of laces. The men can use their boots for storage while traveling. Socks, collar clips and the like fit in.

Pre-Travel Hints

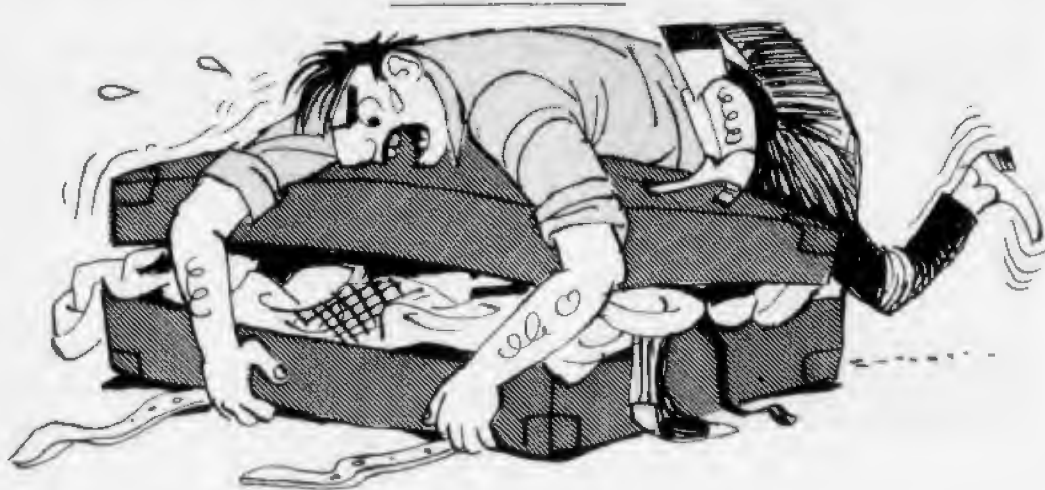
You will find that it will pay dividends if you will sit down before you start packing for your trip and make a written list of exactly what clothes will be needed, noting every accessory to go with every outfit, — i.e., jewelry, petticoats, the *right* bra, the right color slippers, etc. The same goes for the man of the square dance family. Write out what tie is needed to go with what shirt, etc. Even tho' this takes a little more time than seems practical during the wild preparations for a square dance trip, you'll reap the benefits when you get to your destination if you will follow your list in packing.

The Important Hand-Bag

With gigantic hand-bags being fashionable now, the ladies can use one of them on a square dance trip to transport many a small item; cosmetics, jewelry, even a smaller bag to carry to square dances and a pair of ballerina slippers. This makes less luggage to lug for the gentleman in the party, too.

No doubt about it, proper packing for a square dance trip of short or long duration can eliminate many a wrinkle — both in the clothing and in the brow of the beholder!

(A nod to: Carolyn Hamilton, Betty Franzen and Betty Hildebrand.)



TEACHING THE TEACHERS

By Bob Gela, Shawnigan Lake, B.C., Canada

SOME TIME AGO our small son, aged 10, came home from school one afternoon and proudly informed me that they were square dancing in school. I was pleased and tried to encourage the boy as much as I could. Our group met at each other's homes on Friday nights and consequently, when we met at our place, Jamie used to sit on the kitchen stairs and watch until we finally shooed him to bed.

One morning after such a session, I was informed, "Gee, Dad, you guys are doing that all wrong." This kind of set me back on my heels and so I got out some of my square dance instruction books and checked certain figures which he described. Figuring that the books and I agreed on certain movements, I decided the teacher must be wrong and informed young James of the fact. No — we were wrong — after all, his teacher was a school teacher and a principal besides.

After some snooping around I found that the school teacher was following the instructions on the jackets of certain records he picked up in the local music shop and having nothing else to follow, was almost manufacturing the movements to fit into the music and calls. This was so un-good in my opinion that when, shortly after, our square dance group put on a party to interest others who might feel so inclined, we, my taw and I, invited every school teacher we knew.

Results? First we did very simple squares with lots of walk-thrus and every hour would let the more experienced let off steam by doing a faster one by themselves, thereby showing our guests what they might be able to do if they got into it. We finally had to practically bar the doors and kick our guests out at 3 A.M. Secondly, our next class was composed 90% of teachers and their wives, signed up that night. Thirdly, our young-uns are being taught according to standard practices.

Renewed Interest

Altho' the heir to my millions (debts, that is) didn't come along and suggest that the old man might be right after all, he did start getting up at 6:30 A.M. to get dolled up and be at school to square dance from 8 to 9 each morning, the hour before school starts. Needless to say, the teacher who was also getting up an hour early and getting to school so he could teach the small fry, was one of the class which started on our get-together night.

Later, much later, I spilled the beans to the teaching staff who have joined our group. We all laughed over the sly method of infiltration and agreed to the last one that everybody had gained. As a matter of fact, we're planning another similar class to pick up the few who didn't get in the last class. Some say, if you can't beat them, join them. We got in there before they knew they were being beaten.



ON THE COVER

Volume 1, No. 1 (see left)—November 1948 saw 5,000 copies printed. Most were sold as single copies at the Los Angeles showing of the Cheyenne Mountain Dancers. Others were given away as "samples" of this "new baby." November 1958 (right) ten years later. More than 30,000 copies bearing this Chuck Jones cover are being mailed to homes of square dancers everywhere in the world.



ARE YOU CALLER BLIND?

HERE'S A LITTLE TEST to see how many of these well-known, well-traveled, recording callers you recognize. You may have danced to them at the National Convention or at your own club or festival. A perfect score means you're fantastic. Fifty per cent or less means you should definitely plan to attend all big square dance doings in your area and get acquainted. Only one name under each picture is correct.



(1) • Raymond Smith
• Bobby Wright
• Bruce Johnson



(2) • Charlie Baldwin
• Doc Alumbaugh
• Ed Gilmore



(3) • Johnny Barbour
• Paul Phillips
• Red Warrick



(4) • Manning Smith
• Butch Nelson
• T. J. Miller



(5) • Bob Van Antwerp
• Lee Helsel
• Pat Paterick



(6) • Mike Michele
• Bob Ruff
• Arnie Kronenberger



(7) • Joe Lewis
• Bruce Johnson
• Don Armstrong



(8) • Jim Brower
• Ralph Page
• Terry Golden



(9) • Heber Shoemaker
• Cal Golden
• Robby Robertson



(10) • Jerry Helt
• Frankie Lane
• Johnny LeClair



(11) • Al Brundage
• Bob Brundage
• Buzz Brown



(12) • Pete Prentice
• Bill Castner
• Jonesy

Here are the answers. How did you make out? (1) Raymond Smith, Dallas, Texas; (2) Ed Gilmore, Yucaipa, California; (3) Red Warrick, Kilgore, Texas; (4) Butch Nelson, El Paso, Texas; (5) Bob Van Antwerp, Long Beach, Calif.; (6) Mike Michele, Phoenix, Arizona; (7) Bruce Johnson, Santa Barbara, California; (8) Ralph Page, Keene, New Hampshire; (9) Robby Robertson, Seattle, Washington; (10) Jerry Helt, Cincinnati, Ohio; (11) Al Brundage, Brookfield, Connecticut; and (12) Jonesy, Glendale, California.

The SQUAREDANCE PICTURE



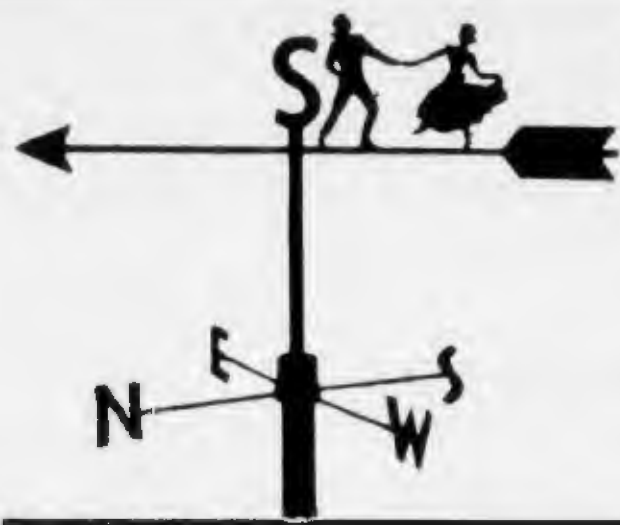
One square of the 300 junior square dancers who turned out to dance in Port Alberni, B.C., Canada. The fun expressed here is the result of a lot of enthusiastic work on the part of the Alberni Valley Square Dance Teachers' Assn., who had "rock-'n'-roll-ing" to combat. Caller pictured here is Wilf Higgins. Photo by West Coast Advocate

Photo by South Central Studios (Above) Against this awesome scenery at the top of Mt. Evans, Colorado, 14,261 ft. above sea level, the Cloud Hoppers from the Lighted Lantern Square Dance Camp form their stars. Callers, in the foreground, Butch Nelson and Ernie Gross. The Air Force trucks shown are usually used for space testing.

Something different in the way of a square dance float was entered by Jack and LaVerne Riley in Seattle's Seafair Parade, winning two prizes for them. Parade theme was FANTASY, so the Riley's chose, "Teddy Bear's Picnic." The little "bears" danced with the little girls in their red and white dresses. Note the picnic table and basket; the "hill" at the back of the float, with a real waterfall in action.

Photo by Carter





'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of *Sets in Order*. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Connecticut

The fall square dancing season was given a mighty reception when dancers from Massachusetts, Rhode Island and Connecticut flocked to the recent Earl Johnston dance in Windham Center. 21 sets crowded the 15-set hall with 2 sets even dancing outdoors on the gravel!

Eastern Connecticut dancers will find ample opportunity for good dancing this fall. Ralph Sweet will call for the New London Community Square Dance Club on 1st and 3rd Saturdays; Paul Trowbridge will call for Norwich Circle Eight on 2nd and 4th Saturdays; Earl Johnston will keep the Manchester Club happy on 1st and 3rds; the Wapping on 2nds and 4ths.

—Paul Trowbridge

Ontario, Canada

There are two very active clubs in Kitchener, with closed memberships of 97 and 67 couples, respectively. They alternate on Friday evenings. There are other smaller groups dancing and since last spring's Festival, much keener interest has been shown. In July several Kitchener couples attended Harold Harton's camp near Orillia, and a set appeared on T.V. on September 27 from CFRB, Toronto.

—Kathleen M. Sehl

Colorado

The last of the Summer Outdoor Square Dances sponsored by the Square Pegs of Denver was held on August 29 in the Aurora Municipal Park. This dance attracted many visitors from out-of-town. The club dances 2nd and 4th Fridays at Victory Grange, Rae Hope calling.

—Fran Hoppas

Square Dancers who have danced together in the far corners of the world will reunite in Denver to attend the 1959 National Convention May 28-30. The Fred Staebens of Colorado Springs have been appointed Chairmen of the Overseas Committee. They will arrange

registration and hotel reservations for former overseas dancers, and in the same hotel so that old friendships can be renewed. It is tentatively planned to schedule one dance period whereby the group will be able to dance to their former overseas callers. Write Major Fred W. Staeben, 2511 Wren Drive, Colorado Springs, Colo.

Jack Straw Squares of Denver meet at the houses of the members. Their club is dedicated to *fun* and part of this is achieved by co-ordinating club costumes. The club travels as a group to local and state festivals.

—Jack Halfacre

The Council of Boulder Area Square Dancers invited members to dance in the Men's Gym at Boulder High School on September 6. This was a free dance sponsored jointly by the Council and the City Recreation Department to blast off the fall season of square dancing. The dance was M.C.-ed by Bill Colvin and new callers making initial appearances included Waylin Kor, Arlo Sutton and Will Harder.

Texas

Square dancing around Odessa and the Permian Basin is rolling well. Some of the folks who attended the National Convention in Louisville came back with their imaginations fired up and the whole area is feeling the benefit. Two classes have graduated this year with a good percentage joining the local clubs such as Belles & Beaux and Bar-Nothin'.

Calling at the Oil Show dances in Odessa on October 17 and 18 were Pancho Baird from Santa Fe, N.M., Marshall Flippo, Abilene and Al Brownlee, local boy.

—Jacque Robbins

The 4th Annual Southwest Polio Benefit Square Dance Festival is slated for November 22 in Dallas Memorial Auditorium. Good sound and top flight experienced callers are promised by Harry Brown, General Chairman. After the



ROUND THE OUTSIDE RING

dance—Food, Foolishness and Fellowship at the Afterparty which is scheduled.

Buttons and Bows of Tyler held its First Annual Harvest Moon Festival on August 30 in the Carlton Hotel Ballroom with about 350 square dancers attending. More than 200 of these were from out-of-town. Club caller Ralph Chambers was M.C.

—Billy F. Blackstock

Louisiana

It's past and gone—New Orleans' First Square Dance Festival—but it won't be soon forgotten, for on September 5-6 the Municipal Auditorium rang with music and happy voices, underscored by the shuffling of dancing feet. The Festival, sponsored by the Greater New Orleans Square Dance Assn. was a huge success, exceeding all expectations. There were some 100 squares on the floor Friday night; about 170 squares on Saturday night, with more than 2000 spectators — perhaps tomorrow's dancers.

Lee Helsel flew from Sacramento, California, to put his usual "all" into the M.C. and calling job, delighting all who heard him. Lee was welcomed to this most interesting city in lavish style by New Orleans' Mayor DeLesseps Morrison, who presented Lee with a key to the city after he was zoomed to the city hall on his arrival with siren, red light, sheriff's posse and the works. Lee was also interviewed on

Lee Helsel is welcomed to the First New Orleans Square Dance Festival with lavish hospitality. Here he is pictured receiving official greetings from New Orleans' famous Mayor, DeLesseps Morrison. Others in the picture: Harvey Bolster, Co-Chairman of the Festival; Rose Viola, Callers' Chairman; Alvin Boutillier, Festival Chairman. See story of the Festival elsewhere on these pages.



T.V. Local callers and out-of-area callers headed by Jim Brower interspersed the square program and Pete and Ann Peterman taught the rounds. Association president Alvin Boutillier and his committees are justly proud.

—Robert R. Augustin

Manitoba, Canada

A Square Dancers' Goodwill Tour to Hawaii is being set up for Canadian dancers thru the M. A. Gray Travel Agency in Winnipeg. It is open to dancers in Manitoba and Saskatchewan and the northern brothers are hoping that some of the folks from the Dakotas and Minnesota will also join them. The tour will depart from Winnipeg via Canadian Pacific Airlines on Friday, February 20, flying to Vancouver. On February 21 the group will fly over to Hawaii. Sightseeing as well as square dancing will be included in the touring, of course, and the price is a reasonable one.

—David Stevenson

California

Sandra Mingus, 17, of Pearblossom, who attended the Sets in Order Institute at Asilomar with her parents in 1955, was named Miss Antelope Valley at the Antelope Valley Fair, Lancaster, in early September. Square dancing demonstrations were presented each evening at said Fair, with Herb Perry at the mike.

—Herb Perry

Awa Wego Club of Tulare and the dancers of the Area can chalk up another successful Country Fair Week-End. This was the 5th Annual such event and took place over Labor Day. The Country Fair Square Dance on Saturday night in the Tulare Women's Club kicked things off at a great rate. In spite of the sweltering night dancers danced, patronized the fun and food booths and in general had a high old time. Hunter Crosby was M.C. of the dance, at which door prizes were great flats of the luscious grapes which are a product of the great San Joaquin Valley.

On Sunday morning club members entertained coveys of dancers for brunch, a typical example being Lee and Maxine White, who had 40 folks in for a sumptuous feed. On Sunday P.M., the Dave Brennans who have a fascinating and beautifully styled new home on the banks of the Kaweah River en route to Sequoia, entertained dancers at an open house and swim, after which the group foregathered



ROUND THE OUTSIDE RING

on the terrace of the Hunter Crosbys' home just across the Kaweah for more food! Later dancing was again M.C.-ed by Hunter with assists from Mack Slatten and Dick Curtiss. The Larry Hubbs' of Tulare were in charge of the affair.

—Bill Locke

It was a busy summer for Eight O'Clock Squares who dance Fridays at Madison Jr. High in North Hollywood. Prez of the group is Bill Mees. June 21 found the whole club at the French Village, Newhall, for dining-dancing. July 27 the club had a pot-cluck picnic; August 17 everyone went to the beach.

—Don Rowe

Montana

That master of timing, Lee Helsel, from Sacramento, California, appeared on October 4 in Billings at the Montana Moccasin Hoedown at the Shrine Auditorium, which, says the "ad," is so big it even "has room for Texans"!

—Mrs. R. E. Fears

Florida

Square dancing is being launced in Jupiter, with Herb and Hazel Cassell at the helm. The Cassells, who made a wide square-dance swing of England last year, are very active. Herb is now conducting an 8-weeks' class for beginners sponsored by the Jupiter American Legion. The dance is free to the public. Jupiter is located some 20 miles north of Palm Beach on the east coast of Florida.

—Herb Cassell

Seminole Squares of Coral Gables were organized into a club last May. Under the capable leadership of Gordon and Edna Blaum, the class had successfully completed 17 dance lessons. The club numbers 64 members who have already enjoyed a hamburger fry, two pot-luck dinners, a cookie night and a birthday party. Club prez is Tom Groome.

—Dorothea Leonard

Three years ago Gil and Gwin Mathis brought square dancing to Panama City when they moved there from Los Alamos, N.M. From a beginning of 3 other couples who knew nothing about square dancing but were willing, Gil has spread square dancing by sheer

force of personal enthusiasm and dedicated teaching so that the backyard square has developed into two clubs holding regular dances.

—Edward Pagelsen

Nebraska

The Nebraska Folk and Square Dance Association held its fourth Membership Dance of the year at Kearney on October 12 in the National Guard Armory. The association has four of these dances during the year in four different areas of the state; Geneva in February; Schuyler in June; Auburn in August and, in conjunction with the annual meeting and election, at Kearney in October. Callers from western Nebraska who will be featured in Kearney include Virge Knackstedt, Ross Barker, Ken Pittam, Clark Grau, Ed Winn, Orville Pittam, Ed Spurgeon, Francis Putman, Joe James, Don Bergren and Leo Barnell.

—David Rockwell

Illinois

Beginning on September 13 and continuing every 2nd and 4th Saturday the Woodshed Whirlers dance at Gavin School in Ingleside with Bill Shymkus as the caller. Bill is adept at teaching a new figure, assisting in a new round, etc. and the club is wide open to visitors. Special parties have been planned.

—Bernice Meesit

Prairie Swingers swang in on September 20 at the Hyde Park YMCA and will continue every 1st and 3rd Saturday. Marvin Labahn is prez of the club, which has been going for 16 years!

—Peter Mazik

Wheaton Y-Squares dance on 3rd Fridays, September thru May and got going on September 19. Busy Bill Shymus is the caller for them.

—Jane Moore

Sixteen couples from the Bucks and Does Club of Elk Grove, under the leadership of caller Bob and Rose Kim, made a trek to Nabob, Wisconsin, to visit Dale Wagner and the West Bend Square Steppers. A special bus transported the lively group with a balloon-busting contest a feature of the trip (worrying the driver about his tires?) Arrival at the hall was announced with loud clanging cowbells, whoops and hollers. The club served delicious roast beef sandwiches just before the bus departed. En route home John Collard played a wonderful harmonica to keep everybody happy.

—Viola Shimkus

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**NOVEMBER, 1958**

MY JOB--PREPARE'EM

By Johnny Davis

This is the dance hall.

The time, 8 P.M. A feeling of expectancy and subtle excitement fills the air. What is the reason, the motive, for this gathering? These people have all come together to fulfill a common desire. They want to be prepared to join the local square dance groups; to attend jamborees and festivals; and to travel on long square dance journeys. They want to prepare themselves to participate in the greatest of all American pastimes — square dancing. My name is Johnny. I'm a caller. My job—prepare 'em.

I have at my disposal the finest in P.A. equipment, records and books. I know the basics of square dancing forward and backward. At my right hand is the finest teaching outline available. I possess enough experience and common sense to teach the people to do the figures on call, in any situation, at any time, during the dance.

But will this alone, this ability to execute figures, fully prepare the dancers for a long, mutually valuable association with square dancing? Will just being able to *do* the figures bring lasting enjoyment? Shouldn't I teach the dancers instead, to *dance* the figures, to create a perfect union of motion in relation to beat, timing, and phrasing of the music? Isn't that the thing that will set their performance apart from a mere geometric hassle?

I am aware that even though my students have a serious desire to learn, they still are taking up this new pastime as an escape from everyday problems and worries. Therefore I want to adopt a teaching style with an emphasis definitely on fun.

My students will learn that the handclasp has more than a single purpose. I want them to know that this union of hands is of more significance than for just doing a do-paso or a catch-all-eight. I want them to know that it also symbolizes the warm spirit of friendship which is the most vital value of square dancing.

Certainly I want my students to know a little about where this all started. As in all other phases of human society, the present can be appreciated only where there is some knowledge of the past.

Of course I will not try to hide the fact that problems and worries do arise from time to time in all clubs. I want my people to have some idea of how clubs are formed, how they operate, and what problems they can expect to meet in them.

Since round dancing is such a vital component of the overall picture, I want my students to at least be exposed at a few basic rounds. I don't believe that squares and rounds should be separated at the club level, so why at the class level?

Yes, my job is one of great responsibility, both to my student and to the activity as a whole. Among these students are the future leaders, the ones who will help determine the future of square dancing. I owe it to the activity to start these future leaders off in the right direction. I owe it to each and every one of my students who have put so much trust in the instructor to show square dancing in the most accurate and wholesome light possible, so that they will be prepared to pursue this hobby to the maximum of mutual benefits.

**Johnny**

Editor's Note: Johnny Davis is from Covington, Kentucky and is gaining a fine reputation as a caller and teacher. Charlotte, the other half of the Davis team, and Johnny have just recently become the proud parents of a young son, John Craig Davis, 8 lbs., 3 ounces. Our congratulations.

CUTE IDEA

DIMINISHING STAR

By Fred Christopher, St. Petersburg, Fla.
The heads to the center and back to the bar
Forward again make a right hand star
It's a right hand star in the middle of the town
Back by the left and don't slow down
Take your corner with an arm around
Star promenade go around the town
Inside out, outside in
Go once and a half put the other folks in
Now just the head two gents don't try no tricks
Roll back one and make it six
Then the side two ladies don't be late
Roll back one and make it eight
Now break in the middle and bend the line
*Go forward and back then spread that line
Then with your opposite let's box the gnat
Right and left thru go the other way back
Turn right around two ladies chain across the land
Then chain back, that's old corner left allemande
Right to your honey go right and left grand.

*or;

With the lady on your left, left allemande, etc.

Note: All dancers retain original starting Nos.

DIXIE Q

By Earl Pigg, Phoenix, Arizona
First and third forward up and back
Forward again now pass thru—then separate
Go around two make a line of four
Forward eight and eight back out
Arch in the middle and the ends turn out—
go round one
Go into the middle now Suzy Q
Turn your opposite right and your partner left
Opposite right your partner left
Now face that couple for a right and left thru
Turn them around now Dixie chain, ladies go left
Gents go right around just one and line up four
It's forward eight and back with you
The center four pass thru
Now you turn back—pass thru
There's your corner, left allemande
Partner right, a right and left grand.

INTERCHANGE DIVIDE

By R. J. "Peaty" Moser, Dalton, Ohio
First and third you bow and swing
Take your gal to the right of the ring
Circle up four, you're doing fine
Head gents break, stop four in line
*It's forward eight and back with you
Forward again and pass thru
Face your own, right and left thru
Forward four, four fall back
Half square thru, right and left
Face out, those lines divide
Pass just two with them, make lines anew
Forward eight, back like that
Forward again and box the gnat
Right and left thru the other way back
Repeat from * then add following:
Turn your girls and listen to me
Just the ends, box the flea
Pull 'em by, go right and left grand.

ENTOMOLOGICAL ANOMALY

(Funny Bug)

By George Schrader, Richmond, Calif.

Heads go forward, back with you
Forward again and pass thru
You turn back and box the gnat
Face the middle and box the flea
Pull her by to the outside two and
All pass thru, then turn back
Right to the opposite, box the gnat
Face those two and box the flea
Now pull her by, go on to the next
Pass through, you turn back
Right to the opposite, box the gnat
Face those two and box the flea
Don't let go, left allemande.

SUPER SQUARE DOWN

By John Crimmins, Hayward, Calif.

Heads go forward, back with you
Forward again, right and left thru
Turn on around, half square thru
Now square thru the outside two
All the way around face out you do
Forward out, back that way, whirl-a-way
half sashay
Arch in the middle, ends duck in
Square thru in the middle again
Three quarters round to the outside two
Left square thru the outside two
All the way around, face out you do
Forward out, back that way, whirl-a-way
half sashay
Arch in the middle, ends duck in
Square thru in the middle again
Three quarters round, left allemande.

BUT HARD

GREAT DIVIDE

By Bob Kent, Warwick, Rhode Island

First old couple do a half-sashay
Up to the middle and back that way
Same couple cross the square
Circle four with your opposite there
First lady break to a line of four
Just the line, forward, back, have some fun
Now, the line divide and go around one
Dixie chain down the middle of the land
Split the sides, four in line you stand
Forward eight and back like that
Forward again and box the gnat
Forward eight and back with you
Forward again and pass thru
Join your hands and the ends turn in
Circle four in the middle of the floor
Just once around and then no more
Pass thru, circle four on sides of floor
Head gents break to lines of four
Go forward eight and back with you
The lines divide and you go round two
*Forward eight and back with you
Forward again and cross trail thru.

*or—

New lines to the middle and back that way
Whirl the ladies to a half-sashay
Now cross trail and ain't you smart
To your right hand lady for the old Red Hot.

EASY DOES IT — INTERMEDIATE

MICHIGAN PLAYGROUND

By Del Coolman, Flint, Michigan

One and three—you bow and swing
Lead right out to the right of the ring
Join hands—circle half
Inside arch—outside under
Circle four—once around—middle of the floor
Pass thru—split those two
Stand four in line
Forward eight and back with you
Pass thru—join hands—the ends turn in
Circle four—once around—no more
Pass thru—split those two
Stand four in line
Forward eight and back that way
Inside two do a half-sashay
Forward eight and back with you
Pass thru—make a U turn back
Circle eight right after that
Circle left—pretty little ring
Gents—swing that girl nearest you
Now allemande left just one
And promenade the one you swung
Promenade—don't slow down
One and three—you wheel around
Right and left thru
Right and left back—same track
Same two ladies chain—
Allemande left.

CROSS OUT

By Johnny Walker, Phoenix, Arizona

Heads go forward up and back
Forward again and cross trail thru
Back of the sides and box the gnat
Dive to the middle—go square thru
It's a right, left and a right, left you do
Now trail out, go around one
Back of the sides and box the gnat
Dive to the middle, with a right and left thru,
pass thru
Face your partner, right and left thru
Turn 'em around, now cross trail thru around
the outside
Go around one, come back in, face those two
You turn back—Who Dat—
There's your corner, left allemande, etc.

WELL NOW SQUARE

By Bob Dennington, San Diego, Calif.

All four ladies chain
Head ladies chain right
One and three lead to the right, circle four
Head gents break, make lines of four
Forward eight and back with you
Bend the line, pass thru
Inside lady to the left sashay
Lines divide while you're that way
Pass two, two ladies chain
Put them on the right and hear me sing
You now have original partner in lines of four.
Caller's choice from here or finish with:
Chain 'em back, put her on your right
Forward eight and back
Forward again, square thru three-quarters round
Allemande left.

FINELINE

By Johnny Davis, Bellevue, Kentucky

Heads go forward, back that way
Rollaway a half.sashay
Lead to the right and circle four
Ladies break and line up four
Forward eight and back you glide
Pass thru and lines divide
And Dixie chain
On to the next two ladies chain
Turn 'em around, right and left thru
Same two ladies chain
Turn 'em around and crosstrail, left allemande.

PUT A RING ON HER FINGER

By Ruth Stillion, Arcata, California

Record: Windsor 4170 instrumental; 4470
with calls by Al Brundage

Figure and Break
Head two couples star by the right
Once around you go
Allemande left your corner
Your partner Do-sa-do
Swing the corner lady there
She wants to be your pet
Corners all left allemande
Then a grand ol' right and left
And — put — a ring on her finger
And a kiss on her cheek
Promenade little darlin'
She'll marry you next week
The ladies only promenade
Go round to beat the band
Hurry home and swing your own
That great big handsome man . . .

Sequence: Four times thru and out.

WHOOPS

By Ivan Hasbrouck, Sacramento, Calif.

First and third go forward and back
Cross trail thru and U turn back
Swing that opposite girl around
Face the sides, go right and left thru
Then dive thru, pass thru
Right and left thru the outside two
Dive thru, pass thru
Square thru the outside two
All the way round until I shout
You've got two lines facing out
Forward out and back you do
Lines divide and walk past two
*Star by the right with the couple you meet
Two boys, two girls.
Gents star left when you come round
Ladies run around outside the town
If you had a new girl let her go
Turn Mother by the right, once and a half
Then allemande left, etc.
*Star by the right with the couple you meet
Two little stars and keep it neat
Gentlemen break and make two lines
Forward up and back you go
Right hand high, left hand low
Spin the gents and let 'em go
All four men go forward and back
Pass thru and U turn back
Cross trail thru and find your corner
Allemande left, etc.



Photo by Kern of Artona

Harry and Franky Somerville
West Vancouver, B.C., Canada

THE SOMERVILLES—Harry and Franky—are simply alive with round dance enthusiasm and this comes thru in their teaching, making more fun for everybody. Having grown up with Scottish Country and Old Time Dancing, modern squares and rounds were a natural. Their keen interest in calling and teaching took the Somervilles to Pappy Shaw's School in 1953. On their return they organized the first round dance classes in their area, believing that a good knowledge of basic movements is the foundation for easy, comfortable dancing.

While Franky does most of the instruction in rounds, the Somervilles are a real team, complementing each other. Harry is caller for several clubs and was active in organizing the B.C. Callers' and Teachers' Assn., becoming their first president. This year he is serving as Chairman of the B.C. Centennial Square Dance.

The Somervilles enjoy Square Dance vacations and have attended institutes at Coeur d'Alene, Quinalt and Steamboat Springs. For the past two summers they have been the Round Dance teachers for Totemland Institute at Shawnigan Lake, Vancouver Island and have also conducted Round Dance clinics thru-out their province.

In their Square Dance groups Franky and —Johnny?—no, Harry use only round dances which can be enjoyed by the majority. They believe firmly that rounds are an important part of our square dance movement and should be taught simply and with enthusiasm.

The Somervilles live in West Vancouver with their three sons; Graham, a graduate Chemical Engineer at present in Britain on a fellowship, Robert at the University of B.C., and Stuart in Grade 10 of the Vancouver schools.

GOOD LUCK!

SUGAR BABY

By Willie and Vonnie Stotler, Northridge, Calif.
Record: Dot #45-15793 "When My Sugar Walks Down The Street" — Jackie Cooper

Position: Side by side for Intro. Skaters to start.

Footwork: Start same. Directions for M.

Intro: Hold one long note

Step, —, Side, —; Back, Close, Fwd, —;
Step, —, Back, —; Back, Close, Fwd, —;
Step slightly twd COH on L, step to side on R to face COH, back L turning slightly twds RLOD, close R, fwd to face RLOD on L, turning L face. Still turning L face, step R, back L, back R, close L, fwd R. Each turns individually.

Measures

1-4 Step, Brush, Brush, Brush; Side, Behind, Side, Brush; Side, Behind, Side, Behind; Turn, 2, 3, 4;

Both start on L (M's R arm on W's waist, holding L hands in front) do a step, brush R fwd, back and across L ft, and fwd; then do a step behind, step. Pivot to face wall, brush and step, behind, step, behind. Both do a L-face turn individually to face LOD in four steps.

5-8 Step, —, Step, —; Scoot, 2, 3, 4; Step, —, Step, —; Scoot, 2, 3, 4;

Do 2 slow steps (each 2 cts) and cross L over R 4 times moving R twd wall, progressing slightly, actually taking 7 quick steps each taking 1/2 ct, the 7th step is held one whole ct. Repeat starting R and cross R over L, this time moving twds COH.

9-16 Repeat action of Meas. 1-8. On second time thru on Meas. 16 the W turns out in front of M on 4th ct to CLOSED POS. She takes 5 quick steps and hold the 5th step 1 full ct and turns in twds M on the 6th step, also holding 1 ct ready to start back on R ft. M must step almost in place on ct 4.

17-20 Walk, —, 2, —; Turn, 2, 3, —; Walk, —, 2, —; Turn, 2, 3, —;

In closed pos M walks fwd 2 slow steps and turns RF to back up in LOD in 3 quick steps holding 3rd step 2 cts. Repeat in LOD starting back, and turning

to go fwd 3 quick steps. On 3rd step in 20th meas M manuv to face wall.

21-24 Two-Step, Two-Step; Two-Step, Two-Step; Two-Step, Two-Step; Twirl, 2, 3, 4;

In closed pos M facing out do a quick two-step to the left, then to the right making $\frac{1}{4}$ R turn. Then two-step L, turning $\frac{1}{4}$ RF, two-step apart grabbing right hands (M changes from L hand to R) do 2 two-steps to pass R shoulders, M making $\frac{1}{2}$ LF turn and changing hands to grab W's R hand with his L. W does two LF twirls in 4 steps and making an arc around M on inside to end facing RLOD in front of M. M turns LF in 2 steps and walks around to face LOD in CLOSED POS.

25-32 Repeat action of Meas. 17-24. The second time on Meas. 32 W does 1 twirl in 2 steps and a quick step/close, step to end facing LOD in SKATERS POS to start over.

DANCE GOES THROUGH ONCE AND A HALF, THEN TAG

Tag Rock, Rock, Rock, Rock; Step, Brush, Brush, Touch;

Both facing LOD rock fwd on L, back on R, fwd L, back R; step L, brush R fwd, back and across L and bring R toe down beside outside of L ft.

SIMPLE MIXER*

GOT A MATCH MIXER

By Pete & Ann Peterman, Fort Worth, Texas

Record: Mercury #71328

Position: Open facing LOD, inside hands joined

Footwork: Opposite, directions for M

Intro: After hand claps, wait four measures:

PATTERN

1-4 Walk Fwd, 2, 3, Brush; Fwd, 2, Face, Touch; Back Away, 2, 3, Touch; Together, 2, 3, Brush;

Walk fwd LOD L,R,L, brush R fwd; walk fwd R,L,R, (facing partner) and touch L foot to R; back away (M twd COH, W twd wall) L,R,L, and touch R; together R,L,R, (take L hand star position) and brush L;

5-8 Walk Around, 2, 3, Brush; Walk, 2, 3, Brush; Walk, 2, 3, Brush; Turn, 2, 3, Touch;

In left hand star position walk around each other (CCW) L,R,L, brush R; and a R,L,R, brush L; making one complete turn ending M's back to COH, W's back twd wall joining R hands with person on your R (M going to W behind, W going fwd to M) in R hand star position walk (CW) around each other L,R,L, brush R; and R,L,R, touch L; as man turns woman on last 3 steps a $\frac{3}{4}$ R-face turn ending in open position both facing LOD;

Repeat entire dance 6 times

*A simple walking, brushing, and touching mixer for first night beginners to teach them to walk to music, and give them something to dance the first night.

HERE'S A FUN ONE

STROLLING THROUGH THE PARK

By Norman & Louise Pewsey, Altadena, Calif.

Record: SIO X 3106 A

Position: Escort, facing LOD

Footwork: Same, starting L

INTRODUCTION

Meas.

1-2 Wait; 2;

3-4 Turn Away, —, 2—; 3, —, 4—;

Four slow walking steps in a circle, M turning L, W turning R, end in ESCORT POSITION facing LOD.

PATTERN

1-2 Walk Fwd, —, Step, Swing; Back, Side, Step Fwd, —;

Take a slow step fwd, step fwd R, swing L fwd diag to COH; step L behind R, step R beside L, step L fwd, hold;

3-4 Repeat Action of meas 1-2 starting on R, remain in ESCORT POSITION.

5-6 Walk, —, Walk, —; W Roll Across, 2, 3, —;

Take two slow walking steps forward; W roll across in front of M (LRL) in three steps to end in OPEN POSITION with W on inside (M's L) as M takes three steps in place.

7-8 Side, Behind, Side, Behind; W Roll Back, 2, 3, —;

Both step R to side (twd wall), step L behind R, step R to side, step L behind R; W roll back to R side of M in three steps (RLR) to end in OPEN POS facing LOD as M takes three steps in place.

9-10 Walk L, —, Walk R, —; W Turn, 2, 3, —;

Walk fwd two slow steps; M takes three steps in place as W makes $\frac{1}{2}$ L face turn to face partner and RLOD to end in FACING POS both hands joined, M facing LOD.

11-12 Bal R, Bal L; Buzz, 2, 3, 4;

Both going to their own R-step, close/step R, step, close/step L; releasing hands, both going to their own R, put weight on R and push with L to make one full R face Buzz turn in place; end in facing pos, M's R, W's L hands joined.

13-14 Walk L, —, Walk R, —; Run, 2, 3, —;

Holding M's R, W's L, M walks fwd L, R, slowly as W makes $\frac{1}{2}$ L face turn in two steps under raised arms to face LOD and takes OPEN POS; both run fwd 3 steps.

15-16 Repeat action of meas 11-12 ending in ESCORT POSITION.

17-20 Repeat action of meas 1-4

21-22 Two-Step, Two-Step; Run, 2, 3, Brush;

In ESCORT POS starting on L do 2 two-steps in LOD; take three running steps fwd in LOD and brush R fwd;

23-24 Repeat action of meas 21-22 starting on R, remain in ESCORT POS.

Repeat dance two more times ending with fast twirl and bow on meas 24 third time through.

JUST A WEE CHALLENGE

BRIGHT LIGHTS

By Roy Close & Leona Little, Lemon Grove, Calif.

Record: Mercury 71311x45 "Bright Lights of Brussels" — Eddie Layton

Starting Position: M facing partner and wall. M's R — W's L hands joined.

Footwork: Opposite throughout. Directions given are for M.

INTRODUCTION

Measures

4 Meas. Wait 2 Meas; Step Apart, Acknowledge; Step Together, Touch;

PATTERN

1-4 Side/Behind, Side; Step/Close, Step; Side/Behind, Side; Step/Close, Step;

Meas 1-2, M step to side LOD on L, behind L on R (turning to almost face RLOD) step LOD on L turning to face LOD in OPEN POS; Do 1 two-step fwd in LOD; Meas 3-4. Repeat Meas. 1-2. End OPEN POS inside hands joined.

5-8 Point, Close; Turn/Close, Step; Point, Close; Turn/Close, Step;

Point L toe fwd, hold 1 ct. Draw L to R and take wt. Step bkwd RLOD on R turning to face partner and close L to R turning to face RLOD, change hands to M's L & W's R and step fwd RLOD on R. (This should be a flowing turn.) End REVERSE-OPEN POS. Repeat by pointing L toe in RLOD, hold 1 ct. Draw L to R and take wt. Step bkwd LOD on R turning to face partner and close L to R turning to face LOD and step fwd on R. End OPEN POS.

9-12 Cross/Step, Step; Cross/Step, Step; (Roll) Step Fwd, Turn; Turn, Step Fwd;

Progressing in LOD and swaying slightly twd partner, cross L fwd and in front of R, bring R straight fwd, toe almost touching outside of left heel, step fwd LOD on L; Repeat starting on R ft still moving LOD, step fwd on L, solo turn (L-face) on R and L, step fwd LOD on R. (W turns R-face)

13-16 Cross/Step, Step; Cross/Step, Step; Turn Two-Step; Turn Two-Step;

On Meas 13-14 repeat Meas 9-10; Then assume CLOSED POS and do 2 R-face turning two-steps. Ending in BANJO POS M facing LOD.

17-20 Around Two-Step; Around Two-Step; Side, Behind; Step-Pivot, Step;

Banjo $\frac{3}{4}$ around with 2 two-steps to end M facing partner and COH, Join M's R and W's L hands. Step to side RLOD on L, hold 1 ct. step on R behind L, hold 1 ct. Step again to side in RLOD on L, pivoting on L to nearly a bk-to-bk pos. Step in RLOD on R; (stay quite close to partner and keep M's R and W's L hands joined)

21-24 Side, In Front; Step-Pivot, Step; Turn Two-Step; Turn Two-Step;

In bk-to-bk pos step to side LOD on L, step R across in front of L, stepping very

slightly fwd away from partner; (W also crosses in front). Step again LOD on L, pivoting R-face on L to face partner and COH. Step LOD on R and assume CLOSED POS. Do 2 R-face turning two-steps making only $\frac{1}{2}$ turn and progressing slightly in RLOD. End with M's back to COH. Join M's R and W's L hands to repeat pattern from the top.

PATTERN IS DONE FOUR TIMES IN ALL, PLUS MEAS. 1-16 AND ENDING.

Ending: W twirls once under M's L and her own R arm, stepping R, L then step bkwd away from partner on R, diag to right of LOD, point L as M walks alongside with L, R step back away from partner RLOD on L, point R and acknowledge.

GALAXY

By Clarence Watson, Blue Springs, Missouri

Two and four right and left thru

Four ladies chain, that's what you do

First ole couple swing and sway

Third ole couple half sashay

First ole couple down the middle and split the floor

Go around one, come back in and circle four

Circle four—you're doing fine

Ladies break and form a line

Forward four and four fall back

Forward four and four stand pat

Divide the line and split the sides

Turn to the left and follow that Jane

Down the center with a Dixie chain

Lady go left and gent go right

Go around one, into the center and box the gnat

Right and left thru the other way back

Left square thru on the inside track

Sides divide and box the gnat

Left allemande.

BREAK

By Jerry Helt, Cincinnati, Ohio

Promenade don't slow down

One and three wheel around

All four couples backtrack now

Box the gnat with that couple—wow!

Pull 'em by, crosstrail thru

Left allemande that's what you do.

HOGWASH

By Bill Hansen, West Covina, Calif.

Head two ladies chain across

Side couples right and left thru

Turn them 'round like you always do

All four ladies grand chain

Turn them boys we're gone again

Head couples right and left thru

Side two ladies chain across

Turn them there and don't get lost

Four little ladies chain with pride

Head couples forward, face the sides

Split those two and around one

To a line of four go forward and back

With the opposite lady box the gnat

Right and left thru the other way back

Swing the corner she's your own

Take her by the hand and promenade home.

HAASENPFEFFER

By Joe Haase, Tucson, Arizona

One and three go forward and back
Now split your corners on the side of the track
And four in line you stand
It's forward eight and back with you
Forward again and pass thru
Centers turn out (ends hinge) and you form
new lines
Go forward and back, you're doing fine
Now pass thru, join hands and ends turn in
Circle four in the center of the set
Go once around, you're not thru yet
Now pass thru go round one
And four in line you stand
It's forward eight and back with you
Forward again, pass thru
Centers turn out and you form new lines
Go forward and back, you're doing fine
Now pass thru and join hands
And the ends turn in
Now box the gnat and star by the right just
like that
To your corner gal for a left allemande
Your partner right, a right and left grand.

BERYL'S FOLLY

By Jimmy Morris, London, England

All four couples bow—don't swing
Four ladies chain across the ring
Finish it off with a half sashay
And swing the girl who comes your way.
Now head gents with a brand new maid
Take that girl and promenade
Three quarters round and then no more
On the right of sides you line up four
Forward eight and back with you
Bend the line and pass through
Bend the line and pass through
California twirl and face right in
Go forward eight and back again
Whirlaway with a half sashay
Then arch in the middle the ends duck out
Round one, down the middle, right and left thru
Turn on back and cross trail to a left allemande
Partner's right, right and left grand.

Original partner.

SAME THING

By Ed Mills, San Lorenzo, Calif.

One and three swing and sway
Two and four do a half sashay
One and three a right and left thru
Full turn stay facing out
Half sashay then separate
Around just one and pass thru
Box the gnat with the outside two
Come on back with a right and left thru
Turn the girls and dive thru
Opposite lady with a right hand round
Partner now with the left hand round
Opposite right, box the gnat
Face the middle, right and left thru
Full turn stay facing out
Half sashay then separate
Around just one and turn back
Right and left thru on the outside track
Allemande left, etc.

BREAK

By Stub Davis, Waurika, Oklahoma

Heads go forward and back with you
Forward again and pass thru
Separate, go around one
Now pass thru across the floor
U turn back and line up four
Forward eight and back with you
Forward again, a right and left thru
Right and left back and turn your Jane
With the lady in the lead you Dixie chain
Ladies go left, gents go right, pass one girl
Allemande left with your left hand
Partner's right, a right and left grand.

LET THE BELLS KEEP RINGIN'

By Heber Shoemaker, Seattle, Washington

Record: "Let The Bells Keep Ringin'"—

Aqua No. 112—Flip side.

INTRO, BREAK, ENDING:

Allemande left your corner, and you do sa do
your own
Gents star left in the middle once around that
ring you roam
Gals step in behind your mate, I'm gonna tell
you why
Gents step out and back track, it's once around
you fly
Turn a right hand round your partner, allemande
your corners all
Come back just one and promenade, go walkin'
round the hall
And let the bells keep ringin', let 'em ring out
with joy
Let 'em ring for every girl and boy.
FIGURE:
First and third half sashay, go forward
up and back
A right hand to the opposite gal and then you
box the gnat
Square thru, go all the way, use all four hands
you know
Do a FULL Square Thru, No. 1 couple ends fac-
ing No. 2, No. 3 facing No. 4.
Right and left the outside two, and turn and
don't be slow
And then you dive thru, pass thru—left allemande
A right hand round your partner, promenade
that corner gal
And let the bells keep ringin', let 'em ring out
with joy
Let 'em ring for every girl and boy.

Sequence: Repeat with heads working again,
Break, twice thru with sides active, closer.

BREAK

By Gil Mathis, Panama City, Florida

Promenade you don't slow down
Keep on walking those girls around
All four men you turn around
Now an all eight chain with that girl you've found
Go right and left and turn a new girl
Promenade go 'round the world
Keep on going don't slow down
Now all four men you turn around
All eight chain that girl you've found
Go right and left and there's your maid
You turn 'er around and promenade.

The CALLER OF THE MONTH



Bill Sawtelle—Memphis, Tenn.

BILL SAWTELLE started square dancing in 1950 after some prodding from his girl friend (now his wife), Jean. He helped organize the first square dance club in Memphis and while he was president, married Jean so he would always have a pleasant partner!

One night the caller at a dance he was attending put him on the spot so he called a tip and when it was over the dancers were everywhere in the hall except where they were supposed to be. Some time and a lot of practise later, Bill began calling for the Memphis Recreation Dept. This evolved into his teaching on his own and this he has been doing ever since, as well as calling for Land O'Cotton Swingsters and Jeans and Janes.

Bill was chairman of the First Cotton Carnival Square Dance; is a charter member of the Memphis Callers' Workshop; has M.C.-ed big dance affairs all over the south. He appeared on the programs of the Azalea Trail Festival; Alabama Jubilee; Four States Jamboree; Jackson (Miss.) Festival; West Tenn. Assn. Dance; Aberdeen (Miss.) Fair; and has worked in several square dance camps.

Week-ends are regarded in the Sawtelle household as an opportunity to call subscription dances for Bill's magazine, The Southern Dancer, which reports square dance news of the south each month.

Bill believes square dancing is a hobby and only when it is treated so will it survive. He tells all his classes that when they find square dancing becoming work they should consider why and try to correct what is wrong.

Latest member of the Southern Dancer staff is Miss Ami Ruth Sawtelle, born last March 6.

When he's not calling square dances, Bill is a partner in the Southern Publishing Co.

PRINTER'S DEVIL

By Bill Sawtelle, Memphis, Tenn.

One and three to the center and back again
Forward again and cross trail thru
But you turn back to a right hand star
Turn the star 'til your corner comes around
Turn 'em left and let the sides take a ride on
the Merry-Go-Round
Once around and turn your corner left
and the heads star back
Pick up your corner and take them along
with an arm around
The inside out and the outside in
Turn that star and you're gone again
The outside four back one you whirl
A boy and a boy and girl and a girl
Back out of the middle and make a little ring
Circle to the left like everything
Four ladies to the center and back one again
Pass thru, both turn right around one
Down the center with a Dixie Chain
The first one right and the second one left
Around one, come down the center
Cross trail and around one
Down the center just once mo'
Cross trail to your partner for a do-pas-o
Partner left, your corner right
Partner left and Promenade around.

THIS IS THE NEW-LOOK WORKSHOP

Starting with this November issue of Sets in Order all copies will carry this special section. Designed to be a help to all teachers of square and round dancing, the Workshop will contain a sizeable selection of dance calls and descriptions. Some will be in polished form and be proven hits while others will be experimental figures gleaned from composers all over the country which you will want to try out before deciding to teach them. Material for this section may be sent to Sets in Order, 462 No. Robertson Blvd., Los Angeles 48, Calif.

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THE

Summerland CATALOG

Sample shows main listings covering every available record in the square round dance field; includes label name, number, size, speed, price, titles of sides, name of caller and musicians, key of music when known. Additional listings alphabetically by title enable you to locate main listing instantly for any desired record.

ALAMAR Records*

| | | |
|-----------|--|---|
| 78 r.p.m. | Hoedowns (instrumental) | \$1.45 |
| Ala-2104 | Bird Cage Reel (G)—Eight Ball Riley (G) | m-Pioneers |
| Ala-2105 | Miss McLeod's Reel (A)—Washin' Day (A) | m-Funstitutors |
| 78 r.p.m. | Singing Square Dances (with calls) | \$1.25 |
| Ala-1101* | Best Things in Life are Free—Booms-a-Tulip! (When you wore a tulip) | m-Funstitutors; c-Al Brundage |
| Ala-1102* | Oh You Beautiful Doll—Yellow Rose of Texas | m-Funstitutors; c-Al Brundage, Dad Brundage |
| Ala-1103* | Those Wedding Bells are Breaking up that Old Gang of Mine—Little Old Log Cabin in the Lane | m-Funstitutors c-Al Brundage |
| 78 r.p.m. | Singing Square Dances (instrumental) | \$1.45 |
| Ala-2101* | Best Things in Life are Free—Booms-a-Tulip! (When you wore a tulip) | m-Funstitutors |
| Ala-2102* | Oh You Beautiful Doll—Yellow Rose of Texas | m-Funstitutors |
| Ala-2103* | Those Wedding Bells are Breaking up That Old Gang of Mine—Little Old Log Cabin in the Lane | m-Funstitutors |
| 78 r.p.m. | Round Dances | \$1.25 |
| Ala-3101* | The Floradora—Sunrise Capers (World is waiting for the sunrise) | m-Funstitutors |

AQUA Records*

| | | |
|-----------|--|--|
| 78 r.p.m. | Patter Dances (with calls) | \$1.25 |
| Aqua-101* | Aqua Barn Spin (Evergreen Breakdown (G)) | m-Cascade Hillbillies; one side with calls by Joe Hall |
| Aqua-104* | Cackling Breaks (Cackling Hen) (A) | m-Cascade Hillbillies; one side with calls by Joe Hall |
| Aqua-501* | Gents Cross Over—Let the Sunshine In (ssd) | c-Heber Shoemaker |
| Aqua-601* | Heber's Hash—Hot Hoedown | m-Eddie "K"; c-Heber Shoemaker |
| 78 r.p.m. | Hoedowns (instrumental) | \$1.25 |
| Aqua-101* | Evergreen Breakdown (G)—Aqua Barn Spin (pat) | m-Cascade Hillbillies; 2nd side with calls by Joe Hall |
| Aqua-104* | Cackling Hen (A)—Cackling Breaks (pat) | m-Cascade Hillbillies; 2nd side with calls by Joe Hall |
| Aqua-301 | Evergreen Breakdown (G)—Cackling Hen (A) | m-Cascade Hillbillies |
| Aqua-302 | Roseda Blister (D)—Boil the Cabbage (A) | m-Cascade Hillbillies |
| Aqua-303 | Clark County Rag (D)—Jackson's Breakdown (D) | m-Eddie "K" |
| Aqua-304 | Money Musk (A)—Rubber Dolly (A) | m-Eddie "K" |
| Aqua-305 | Vodka Jitters (E)—Old Dan Tucker (C) | m-Eddie "K" |
| Aqua-306 | He'll Against the Barn Door (D)—Hoquian Hop | m-Eddie "K" |
| Aqua-307 | Up Jumped the Devil (G)—Montreal Breakdown (C) | m-Northwest Wranglers |
| Aqua-308 | Raggedy Ann (A)—Upside Down Reel (D) | m-Northwest Wranglers |
| Aqua-309 | Johnny Hanton's Breakdown (D)—Crooked Stovepipe (G) | m-Northwest Wranglers |
| Aqua-310 | Bowing the Strings (A)—Whaelon's Breaklow (C) | m-Northwest Wranglers |
| Aqua-311 | Topeka Polka (Bb)—Tennessee Waggoner (C) | m-not named |
| Aqua-401 | Salty Dog Rag (G)—Let the Sunshine In (ssd) | m-Eddie "K" |
| 78 r.p.m. | Singing Square Dances (with calls) | \$1.25 |
| Aqua-501* | Let the Sunshine In—Gents Cross Over (pat) | c-Heber Shoemaker |
| Aqua-502* | Medley of Favorites—Davy Crockett | c-Bill Rehman |
| Aqua-503* | Long Way to Tipperary—De Camptown Races | c-Joe Kuntz |
| 78 r.p.m. | Singing Square Dances (instrumental) | \$1.25 |
| Aqua-401* | Let the Sunshine In—Salty Dog Rag (hd-G) | m-Eddie "K" |
| Aqua-402* | Medley of Favorites—Davy Crockett | m-Eddie "K" |
| Aqua-403* | Long Way to Tipperary—De Camptown Races | m-Eddie "K" |
| 78 r.p.m. | Singing Square Dances (flip—with and without calls) | \$1.25 |
| Aqua-102* | Goin' Home to Julie (A) | m-Cascade Hillbillies; one side with calls by Joe Hall |
| Aqua-103* | Gal from Tennessee (C) | m-Cascade Hillbillies; one side with calls by Joe Hall |
| Aqua-105* | Ricochet Romance (D) | m-Cascade Hillbillies; one side with calls by Joe Hall |
| Aqua-106* | That's Where my Money Goes (F) | m-Cascade Hillbillies; one side with calls by Joe Hall |
| Aqua-107* | When the Work's all Done this Fall (F) | m-Cascade Hillbillies; one side with calls by Joe Kuntz |
| Aqua-108* | Across the Alley from the Alamo (F) | m-Morrison's Orchestra; one side with calls by Doris Garrett |
| Aqua-109* | Beyond the Blue (Ab) | m-Eddie "K"; one side with calls by Jack Riley |
| Aqua-110* | Country Style (A) | m-Eddie "K"; one side with calls by Joe Hall |
| Aqua-112 | Let the Bells Keep Ringin' | c-Heber Shoemaker |
| 78 r.p.m. | Round Dances | \$1.25 |
| Aqua-201* | Pony Boy—Tango Waltz | m-Doris Cooley |
| Aqua-202* | Waltz Romance—U.S.A. Mixer | m-Doris Cooley |
| Aqua-203* | Little Spanish Two-Step—Vienna Dreams | m-Dr. Rudolf Siczynski |

*All listed records on this label (except hoedowns) come with printed call or instruction sheet. m-music c-caller

Alphabetical Index

This alphabetical index by title enables you to locate promptly any record in the main listings in which records are grouped by label names. Label names are abbreviated below as follows:

| | | | |
|------|----------------|-----|-----------------|
| Ala | Alamar | Kis | Kismet |
| Aqua | Aqua | Lin | Linden |
| Bal | Balance | LS | Lloyd Shaw |
| Bel | Bel-Mar | LH | Longhorn |
| BM | Black Mountain | Mac | MacGregor |
| BS | Blue Star | Mar | Marlinda |
| Bog | Bogan | Mer | Mercury |
| Bro | Broadcast | MGM | M-G-M |
| Cap | Capitol | Mor | Morrison |
| Col | Columbia | OT | Old Timer |
| Cry | Crystal | PP | Paul Phillips |
| CL | C & L | Rah | Ranch |
| Dash | Dash | RC | Rock Candy |
| Dec | Decca | Ron | Rondo |
| Dot | Dot | S&G | S & G |
| Emd | Emerald | SIO | Sets in Order |
| Fd | Folk Dancer | Smt | Smart |
| Flk | Folkraft | Sta | Starday |
| FS | Four Star | SH | Sunny Hills |
| HD | Hoedown | Tem | Tempo |
| HH | Hoedown Hall | Ten | Tennessee |
| Imp | Imperial | Vic | Victor |
| Int | Intro | WJ | Western Jubilee |
| IBL | I-bar-L | Win | Windsor |

A

| | |
|------------------------------------|---|
| A and E Rag | Cap-DAS4030; WJ603; Flk-1138 |
| Aba-Caba Honeymoon | WJ-502-800 |
| Acc in the Hole | SH-128-129 |
| Across the Alley from the Alamo | Aqua-108 |
| Adam and Eve | Imp-1120-1153 |
| Adios Muchachos | WJ-724 |
| After They've Seen Paree | Mac-761-762; BM-173 |
| After You're Gone | Mar-721-1021 |
| After You've Gone Away | WJ-594 |
| Ain't She Sweet | WJ-595-809 |
| Ain't She Sweet | Mar-735-1035; HD-206-300; SIO-3103 |
| Alabama Jubilee | Int-7003; Mac-638-640; Imp-1127; OT-8041-8043; Smt-7801-7802; WJ-500-800; Mar-725-1025; Win-7144-7444 |
| Alabama Jubilee & End of the World | SIO-1045-2077 |
| Alabama Jumpin' Jubilee | BM-118 |
| Alabama Lady | BM-119 |
| Alabama Bound | CL-104 |
| Alabama Bound | WJ-593-595-809 |
| Alexander's Ragtime Band | HD-207 |
| Alice Blue Gown | HD-307 |
| Alla en el Rancho Grande | Imp-1124 |
| All-American Promenade | Imp-1147 |
| Allegheny Moon | Win-7605 |
| Allemande Breaks | Dec-30022 |
| Allemande Breaks No. 3 | WJ-573-577 |
| Allemande Pass-Thru | WJ-578 |
| | BM-168 |

If your square dance record supplier doesn't yet stock this standard reference work tell him he can get it from the distributors listed below:

Advance Distributing Co., Chicago, Ill.
Canadian Music Sales Corp., Ltd., Toronto 18
Dance Record Distributors, Newark 5, N.J.
Folk Dance House Dist., Flushing, N.Y.
Gerry Hawley, Saskatoon, Sask. Can.
G. A. Hill, Norwood, Man. Can.
Merrbach Record Service, Houston, Texas
Webster Record Dist. Co., Webster Groves 19, Mo.
Ramco Distributing Co., Phoenix, Ariz.
Record Distributors, Atlanta 5, Ga.
Square Dance Distributors, Omaha 2, Neb.
Square Dance Specialties, Detroit 27, Mich.
Square Dance Wholesale Co., Summerland, Cal.
Texal, Ltd., Vancouver, B.C.
Twelgreenn Enterprises, Bath, Ohio
W. M. Van Deren, Berkeley 2, Cal.
Western Dance Distributors, Seattle 9, Wash.
C. Vern Yates, Salt Lake City, Utah

TO THE DEALER

With the use of this coupon you have allowed 60% of the retail price. This coupon in lots of 12 or more will be redeemed by our check at 60% of your cost price if sent to us by Dec. 15, 1958, with invoice from your distributor showing purchase of an equal or larger quantity of the Fall 1958 issue of this catalog (but at least 25 copies).

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Summerland 2, Calif

S.I.O. PREMIUM PLAN WINNERS

The lucky ones in the past month have been:
Mrs. Bill Thompson—Mandan Squares, Mandan, North Dakota—Electric Grill
James Moore—Town & Country Squares, Des Moines, Ia.—Electric Grill
Bob Ruff, Whittier, Calif.—Electro-Voice Mike
Marie Armstrong—Country Cousins, New Port Richey, Fla.—72-c. Percolator
Len Clarke—Victoria Rounders, Victoria, B.C., Canada—50-c. Percolator
Maynard Thomas—Archwood Squares, Cleveland, O.—50-c. Percolator.

DID YOU KNOW THAT . . .

Our square dance friends often have many and varied talents? Jeri Crosby, of Three Rivers, California, who with husband Hunter, has done such a fine job of teaching square and round dancing in the area, has recently completed an oil portrait of hotel magnate Conrad Hilton, which hangs prominently on the walls of his Bel Air home?

Barney Bares is president of the Western Square Dance Association in Southern California and Walt Bare is president of the Western Dance Assn. in Spokane, Wash.?



SATURDAY NIGHT CALLERS AT SUNNY HILLS BARN

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Nov. 15 — JOEL PEPPER

Nov. 24 — GLEN STORY

Nov. 29 — HARLEY SMITH

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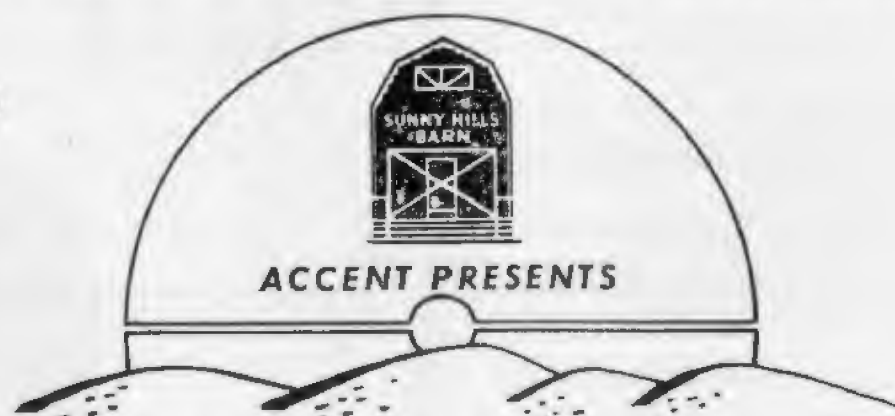
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From The Floor

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... What does patience really mean? Well, let me quote from a Simplified Dictionary, "Patience is the quality of suffering without complaint ; the power to wait calmly." So my message to all top-level dancers is this. Next time you are at a dance, take notice. Help that other couple. Invite them into your square. Demonstrate what is meant by good-fellowship at a square dance. Be *patient* with them and, most of all, show them that you can wear a smile even though they do goof a time or two.

IT IS MUCH MORE FUN TO *CLICK* TOGETHER THAN IT IS TO BE *CLIQUE*!

Fred Christopher
St. Petersburg, Fla.

Hey, that slogan could catch on!—Ed.

Dear Editor:

About 20 months ago my brother and I purchased a motel. Recently one of our occupants inquired about square dancing in the city and we were able to make his stay here a more enjoyable one. We got to talking about this and it occurred to us that it would be a good thing if a listing of motels that were operated by square dancers was available to people traveling . . .

Would it be possible to incorporate such a list in Sets in Order? Sort of a Motel Directory for Square Dancers, where they know they would be welcome and could get first-hand information on dances in that particular area?

Ken Dobler, San Diego, Calif.

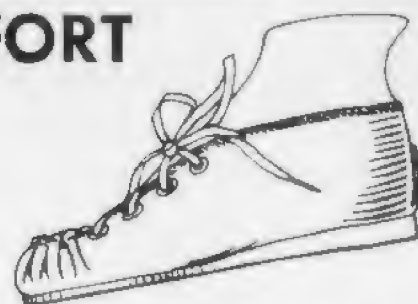
Any interested Motels among our readers? If so, just drop a note to Marvin Franzen at the SIO office and if there's enough demand you'll have your list.—Ed.

Dear Editor:

... As for my reaction to "45's." I can't for the life of me see why they weren't started long ago. For the past 5 years all square and round leaders have had machines that will play all 3 speeds and now there is a 4-speed.

(Continued next page)

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THE DANCER MAGAZINE

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(Letters, continued)

They are lighter, just as easy to handle, take up much less space. What more could a caller or teacher want? So I'm all for 'em and will buy them in preference to "78's" every time...

Dave Davenport
Seattle, Wash.

Despite some objections it appears that 45's are here to stay. Familiarity with this size over a little time will undoubtedly eliminate most of the major problems.—Ed.

Dear Editor:

... I read *Sets in Order* from cover to cover every month and think it's the best of the square dance magazines. I always enjoy the Workshop particularly, and Chuck Jones' articles. And the cartoons. One thing I'd like to see would be some better pictures of square dancers, nice full figures on the cover, not photographs. Or some nice clear drawings of smaller figures inside. This doesn't imply a lack in your magazine; it's just that I do leather carving and I've been having an awful time finding illustrations I can use of square dancers.

Eileen Hickey, Chicago, Ill.

With Chuck Jones and Frank Grunden working on new drawings for each issue, you're bound to get a good share of artistic inspiration.—Ed.

Dear Editor:

As a subscriber to... *Sets in Order* I wish to take this opportunity to say how much I enjoy it... as it contains so much information square dancers are always seeking. I feel square and round dancers everywhere should subscribe to this magazine.

I would like to tell the readers of an experience which I had recently while visiting in Buffalo. I was invited to dance with Art Harris' Twirlaways. Art arranged a partner for me, introduced me to his square dance group and I spent an evening... which I shall not forget.

The amazing thing is that I did not know one person at the dance when I came, and when I left, I felt as though I had been dancing with Art's club for years. Talk of international good-will; nothing could exceed this...

J. R. Cloughton
Ottawa, Ont., Canada

Canada and the United States have developed a wonderful common bond through square dancing. Hundreds of dancers cross the border in both directions to attend institute camps and festivals and, in many instances, just to be guests at regular club sessions.—Ed.

(Turn page for more letters)

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Aqua 209 — WALTZ CARESS / SURREY RIDE

**Waltz Caress is currently very popular — picked as the
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If you are looking for a good peppy Hoedown, try:

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AQUA RECORD COMPANY 960 Westlake Ave., N., Seattle 9, Wash.



FAULKNER'S

Kansas City's Only Square Dance Shop Celebrates Their 2nd Anniversary

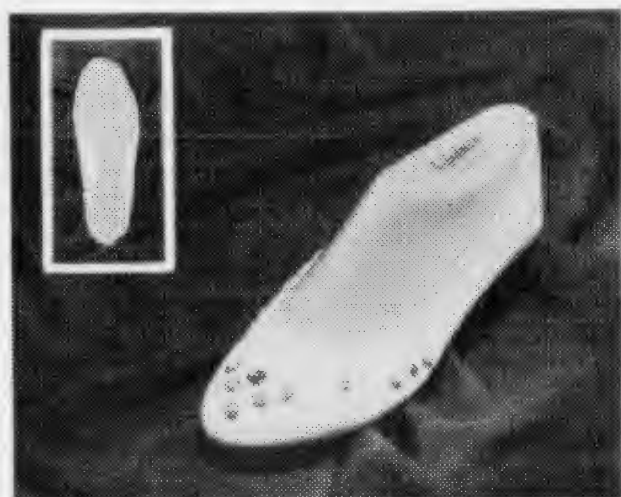
BUD AND MARY FAULKNER, Kansas City caller and dance instructors for 11 years opened their store two years ago December 1 to serve the needs of square dancers in the Kansas City area. We want to take this opportunity to thank all our wonderful customers over the United States, in Canada, Alaska and Europe. What a thrill to be able to mail to our dancing friends who danced at the World's Fair in Brussels!

To all of you who have written for a catalogue:—It has been impossible to write each of you. Your letters are carefully filed and a catalogue will be mailed to you free when it is ready—about Dec. 1st—in time for Xmas.

SQUARE DANCE PANTALOONS

Fluffy, ruffled dance pants of silky, soft, no-iron dacron, cotton, and nylon batiste with ruffles of nylon tricot. Plus mad money pocket & jeweled comb. Sizes: S-M-L. Colors: white, black, yellow, red, pink & blue. State waist and hip size.

Mail orders add 25c



Our newest jeweled casual for dancing
Made for fun — jewels on California cowhide, pretty as a picture. Colors: Black, White, Turquoise, and Panama

Sizes: 4-10 S and M widths —
\$4.95 plus 35c mailing charge.

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white and colors — \$3.95

gold and silver — \$5.95

Promenade Pumps: white & black \$5.95

Colors — \$6.95

Gold and silver — \$8.95

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For our anniversary special we proudly present our finest squaw and patio dress — a lovely Dolores of Tucson, made of heavy, imported cotton georgette. Perfect in detail work — no shirt tail hems. Other style with V, round or boat-shaped neck, short or three-quarter sleeves. All Dolores dresses sell in our shop at \$42.95 and \$44.95.

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SPECIAL IS \$39.95**

All colors — Sizes 8-20

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MY BEST TO YOU—a relaxing waltz in perfect rhythm

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SIO 4002 and 4005 STUDENT DANCER with calls by Bob Ruff—worlds of fun for beginners

SIO 4001 SQUARE DANCE PARTY with Lee Helsel calling and **SIO 4003 A NIGHT AT THE RINKYDINKS** with calls by Arnie Kronenberger are for more experienced dancers — a whole evening of fun.

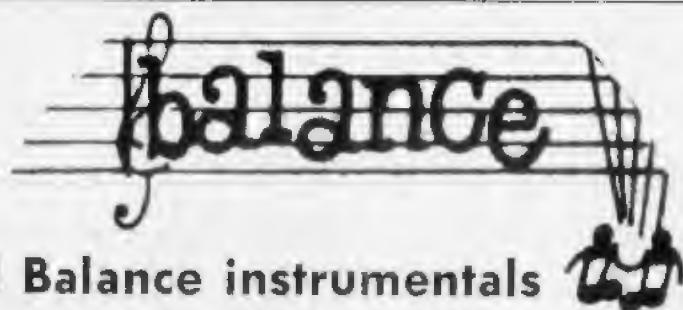
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are listed in the new "Corsair" catalogue

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No Skipping

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as used on 78rpm

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Sets in Order 462 N. Robertson Blvd.
Los Angeles 48, Calif.

(More letters)

Dear Editor:

... I am planning on giving a subscription to Sets in Order for each beginner that finishes my Beginners' Class without missing a night. The person bringing a beginner to the Class will also get a year's subscription for each beginner. Some of the dancers have brought several couples to the class; I will give them a year's subscription for each beginner, which will be a 5-year subscription for some of the dancers...

George Campbell, Miami, Fla.

The way that some of our enthusiastic dancers recruit newcomers this plan of yours could set a new record for long-time subscribers.—Ed.

Dear Editor:

... We hear so much about, "We can't find a place to dance." We believe any town or club can. We started a club here in this very small town 6 years ago. Our first building held only 4 squares but our club grew so large we had to have a larger place. We found an old vacant lumber yard building which the owners were glad to let us use rent-free...

The members were all notified and the work started. In two days' free-will member-labor we had a hall large enough for 10 squares and everyone in the club was very proud of it. You have no idea how much fun we all had getting it in shape to dance in...

Bart 'n' Lora Westfall
Barnhart, Texas

Take note, Washington, D.C., Kansas City and you other areas where square dance "housing" is at an all-time low. Even large cities like Portland, Oregon; Los Angeles; Cincinnati, Ohio; and others have square dancers who have discovered ways of working together to get their own halls.—Ed.

New
Location

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1959

"THE SQUARE DANCE VACATION with the STRONG R/D PROGRAM"
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Write for brochure: Frank Hamilton, 3330 Hermanos, Pasadena, California

Joe Turner, 6317 Poe Road, Bethesda, Maryland

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CAREFUL SELECTION WILL BE APPRECIATED WITH MUCH AFFECTION—Famous Brands from our Famous Stores

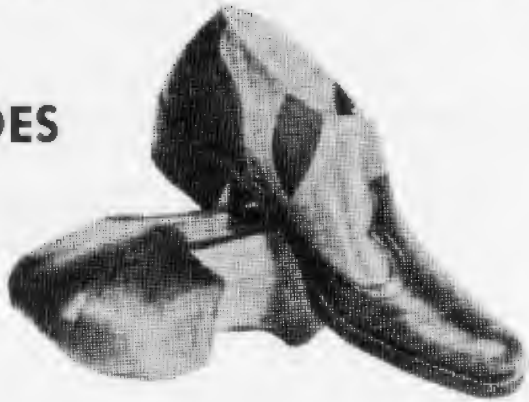
Keep Him Happy



Keep Her Sweet

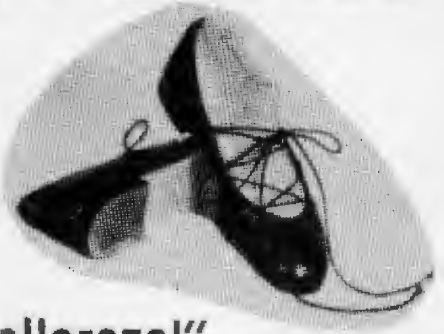
OUR NATIONALLY
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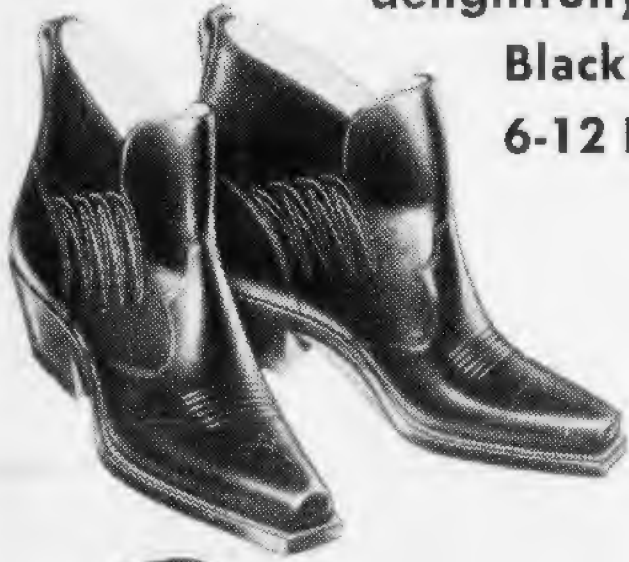
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Pattern — Sizes 14-17
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Black/silver Red/gold Ice blue/silver
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\$30.45 postpaid Allow 3 weeks for delivery Sizes 8-20

Other dresses from \$19.95 — \$69.95

LADIES EXPANDABLE STRETCH BELTS in copper, nickel silver and jeweler's gold. These belts are about one inch wide and are lovely and so comfortable to wear. Perfect with squaw dresses, knits, casuals, sport clothes, etc. Small, medium, large. **\$3.98** postpaid

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of white zephaire batiste. White eyelet beading with satin ribbon and bow for adjusting to leg. Embroidered ruffles. White only. Small, medium, large. **\$3.98** postpaid

DAD — MAKE A BIG HIT WITH MOM (and surprise her too) and buy her a pair of Promenade Pumps for Christmas. These are the slippers that make square dancing even more fun!

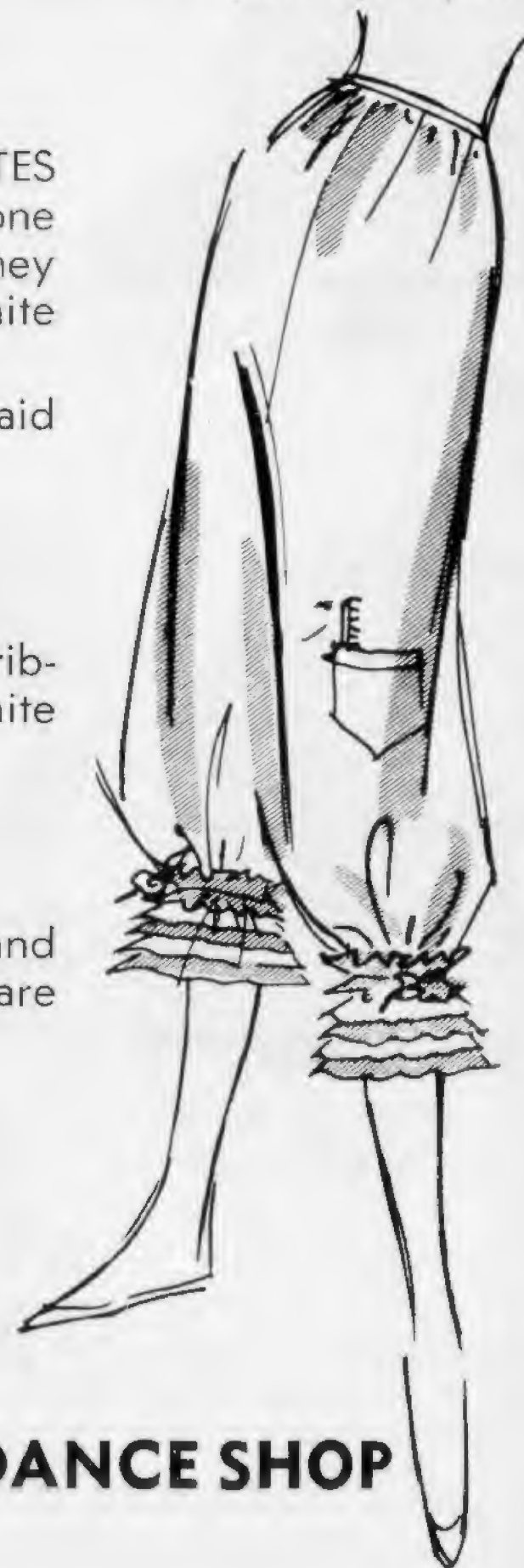
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Sizes 4½ — 10

All widths



MIDWEST'S MOST COMPLETE SQUARE DANCE SHOP

HERMAN'S WESTERN SHOP

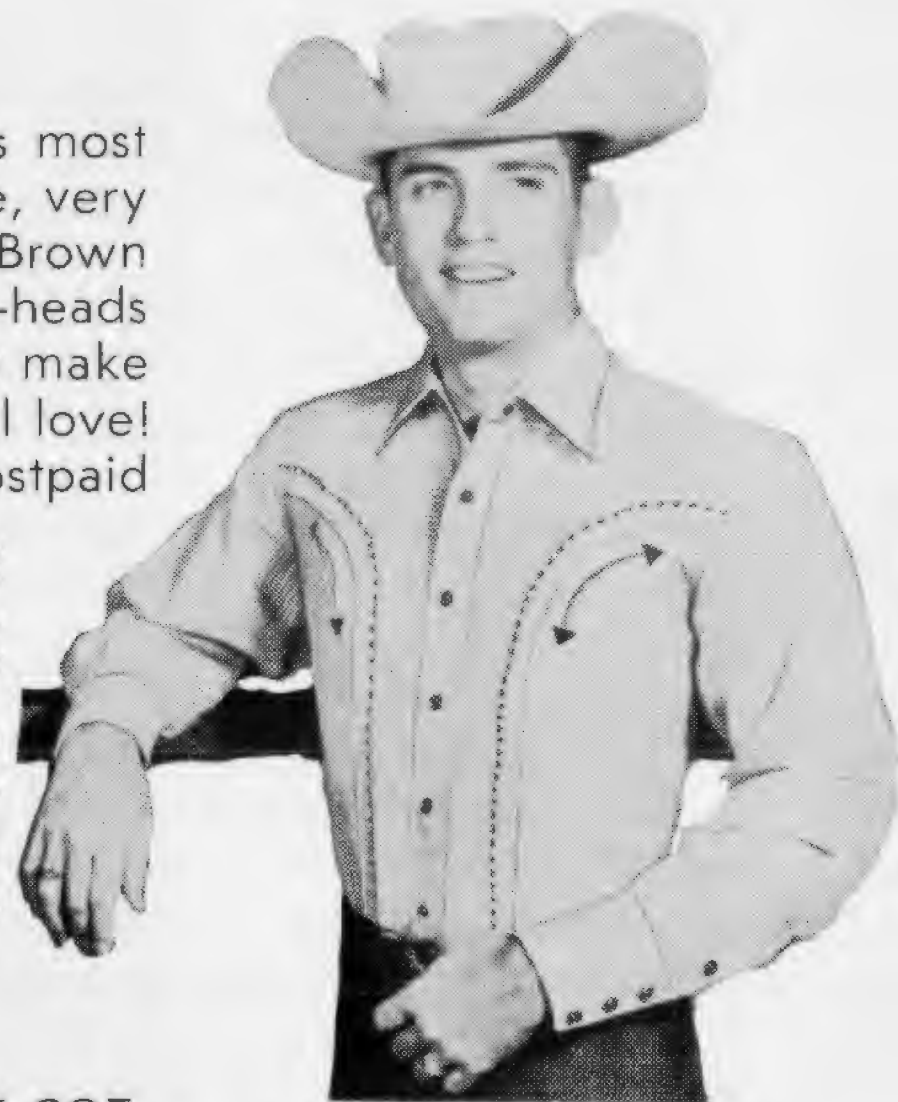
Here's for the Fellows

THE "RENO" by PAN HANDLE SLIM is one of the season's most outstanding Western shirts. Material—by Dan River—is white, very soft cotton broadcloth with tiny beige and brown stripe. Brown embroidery design accents the unusual yoke. Brown arrow-heads on pockets and brown hexagon snaps add the right touch to make this conservative yet classic shirt a real winner. This one he'll love! Sizes 14½—17. **\$9.95** postpaid



Detail of Banjo & Fiddle

THIS CLEVER BANJO AND FIDDLE TIE is just the ticket for an inexpensive yet attractive gift. Made of excellent quality silk crepe with real leather fringe. The tiny banjo and fiddle look like the real article. Red, blue, black, white and gold. **\$1.50**



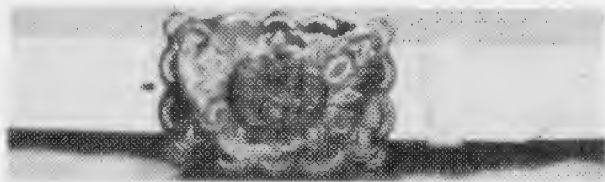
EVERY SQUARE DANCER NEEDS SEVERAL WHITE DRIP-DRY COTTON BROADCLOTH SHIRTS. Easy to care for and just ducky to wear. Classic Western style with white pearl hexagon snaps. Sizes 14—17. We have ladies short or long sleeved blouses to match. Mens **\$5.98** postpaid

Ladies short sleeves **\$3.98**

Ladies long sleeves **\$4.98**

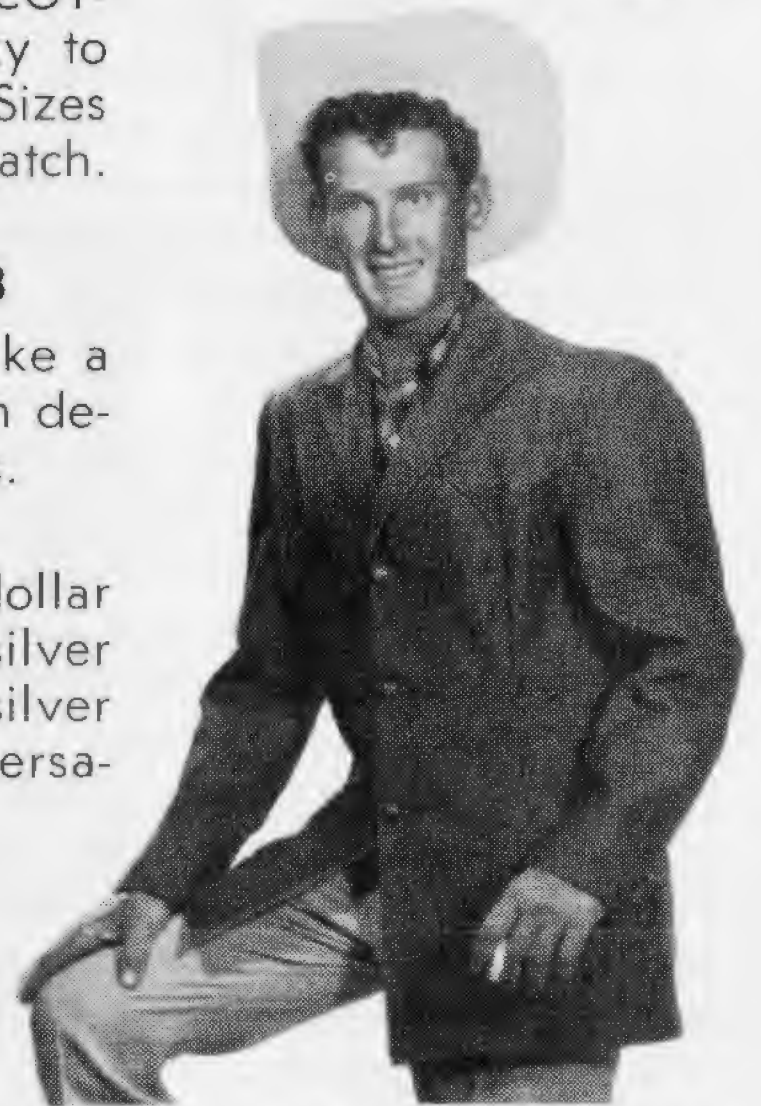
NICKEL SILVER COLLAR POINTS with matching bolo ties make a wonderful Christmas gift. They come in a variety of Western designs: saddles, steer-heads, double horse-shoes, and horses. **\$3.50** for set State choice of design.

YOU'RE NEVER BROKE when you have one of our silver dollar (we call 'em Texas dimes!) buckles. Finely chased nickel silver buckle — which won't tarnish and an honest-to-goodness silver dollar mounted in the center. A real eye-catcher and a conversation piece. **\$3.98** postpaid



SPEAKING OF BELTS — we have a beauty! All white, top-grain cow-hide, beautifully carved. Steer head, boot, or bucking horse nickel silver buckle **\$4.00** complete. Belt only **\$2.00** All sizes

WHY NOT BUY DAD A WESTERN STYLE SPORT COAT in fine rib corduroy? This beautifully made high style coat has easy action back, multi-pointed yoke in front and back. Coat is completely lined. Wonderful for casual wear or with square dance clothes. Tan or Rust Sizes 34 to 46. **\$20.45** postpaid



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Broadway at 4th Phone 8-0532 Council Bluffs, Iowa

LADIES on the SQUARE: IF THE SHOE FITS

Maxim: "If your feet are comfortable, you'll have a good time."

WHERE COULD this be more particularly true than at a square dance? Hobbling around the floor in shoes that are ill-fitting or too heavy or not heavy enough is akin to the most malevolent forms of medieval tortures.

So — it would seem that the first rule in the selection of square dance shoes would be to shop around until one finds the type that is best suited to the individual needs. Just because Suzie Sashaway wears dainty little ballerinas with ribbon ties and skims lightly over the floor in them is no sign that they are the right choice for every gal who dances.

Great numbers of the distaff side of square dancing are in the age group between thirty and fifty years. Shoe manufacturers and sellers will affirm that as a woman gets towards that "50" mark she will require a different kind of shoe than she used to wear, probably one with more support than a ballerina shoe can offer.

There are many good slippers now on the market to cover this category. One, Lyle's, is available in a smooth leather with a $\frac{1}{2}$ " heel built inside and a full sole. This has the regulation ballerina ties and is a popular number.

For long wearing it has been found that dance slippers with the $\frac{1}{2}$ " heel on the outside are practical. These come in varieties of lasts, with short vamps and long ones but it is not too easy to find a really *narrow* width for the woman with especially slender feet. Capezio Style 311S does come in a narrow width. They can be punched for eyelets and ribbon ties or a short band of elastic can be attached across the instep to give greater security.

Guild Moccasin Co. also makes a full-sole ballerina slipper of very soft moccasin-like leather. The neolite sole makes for long wear and the foam-rubber cushioned inner-sole provides extra comfort.

For those who need a firm sole that will not "skid" easily, Ballereze, created especially for

square dancing after considerable trial and error, features a sole of rough-out leather. These slippers have flexible elk tops and a very slight arch, as well as a solid heel on the outside. This is a long-wearing type of shoe and for women who have trouble with enlarged toe-joints this is the ticket as it comes up rather high over the toes and fits without wrinkles, giving a neat appearance.

Selva shoes also feature the rough sole and the heel on the outside. Advantage of these designs is they let the foot feel free yet conform well to it. They feature a shorter vamp than some and require almost no "breaking in."

Jane Matz, a square dancer in Des Moines, Iowa, wasn't satisfied with the shoes on the market so she designed her own. A friend who had a shoe factory made up some samples for her and she experimented until she found one that was just right. Her friends found out about these and now she is perforce in the shoe business. The Jane Matz slippers are of soft glove leather with a small heel on the outside *and* an additional lift on the inside. They also have a firm shank and the roughed-out leather soles are fashioned to *stay on*. These shoes come with an ankle strap which may be left off if preferred.

No attempt is being made here to disparage the good old soft-sole, heel-less or pleated-toe ballerina slipper which has long been a square dancing favorite. These are wonderful for those who find them comfortable to wear and continually so. The other types of slippers described here, however, may be boons to those who cannot wear the ballerinas.

A couple of good rules to follow when selecting square dance footwear are these:

Comfort is the prime requisite; appearance is second; price last.

The size to fit an individual depends upon the shoe's last, so disregard the marked size and *fit your foot*.

Shoes described above are all in the price category between \$4.95 and \$9.95. Some of them are so well-made they will never wear out. Names of suppliers will be sent upon receipt of a self-addressed, stamped envelope to Slippers, Sets in Order.



Here they are ...

TWINKLE TOES

in 7 Colors

Red - Black - Pink
White - Lt. Blue
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\$4.95!

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Elasticized Top
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1/4" Foam Rubber
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SQUARE DANCE PENDANT

Gold Finish
Pleated Chiffon Kerchief
All Pastel Colors, Black and
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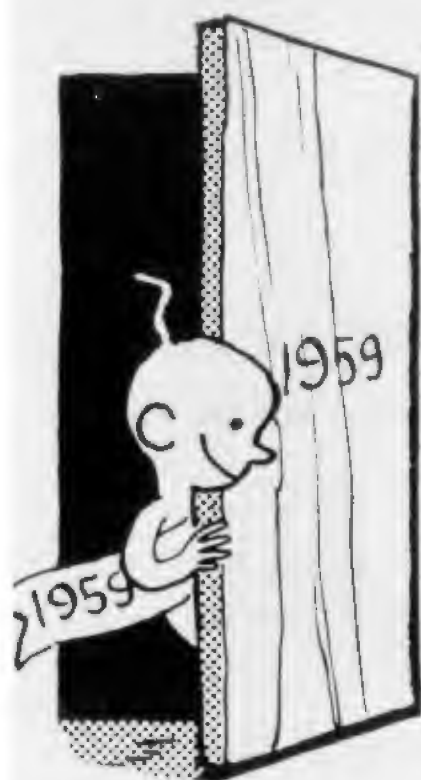
Colorful Yuletide Sentiments created specially for Square Dance Folks.
Order enough for your list and send Gift Boxes to your friends we
ship direct in your name



ROZ'S *Western Wear*

140 THE ARCADE
CLEVELAND 14, OHIO





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(Minimum Order)

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Write for free brochure giving complete details on this entertaining and informative film. Whether you wish to stimulate interest in square dancing or provide a spot of entertainment to any program, you'll find this film will fill a definite need for audiences of all ages since it deals with dancers from tots through teenagers to adults.

***Sets in Order* FILMS**

462 North Robertson Blvd., Los Angeles 48, Calif.

ANNOUNCEMENT

JOE HAASE of Tucson, Arizona, is now booking dances for November and December, 1958 and all of 1959.

Several 1958 dates are still open along this general route: Central U.S. and Canada, Nov. 5-15; Alberta, Nov. 16-22; B.C. and N.W. U.S., Nov. 23-Dec. 3; Mich., Dec. 6-8 then East to N.J. Dec. 12; Texas, Dec. 20. New Year's Eve Open; May 28-30 National Convention, Denver.

For further information write Joe Haase, Route 7, Box 475, Tucson, Arizona, MA 2-9944. General Delivery for November Pick-up. (before) 16th, Edmonton, Alberta, Canada. 24th Vancouver, B. C.

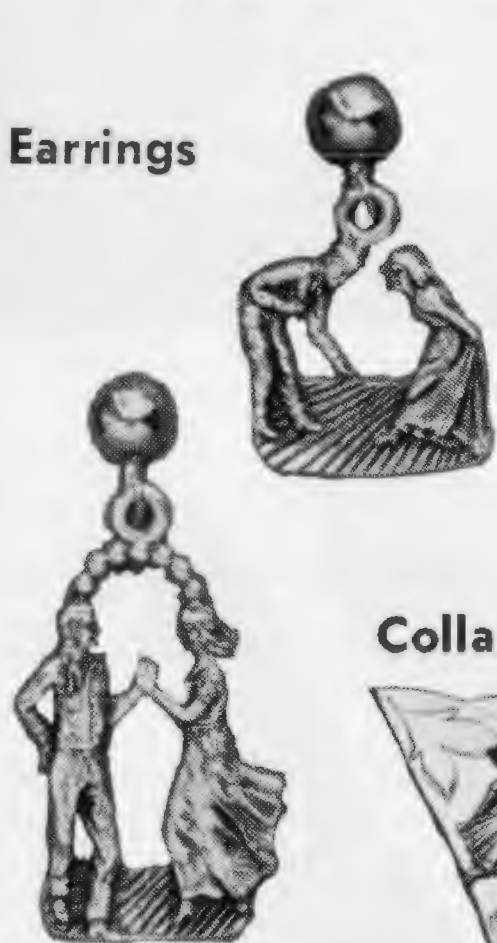


Attention Mr. Square Dance Dealer!

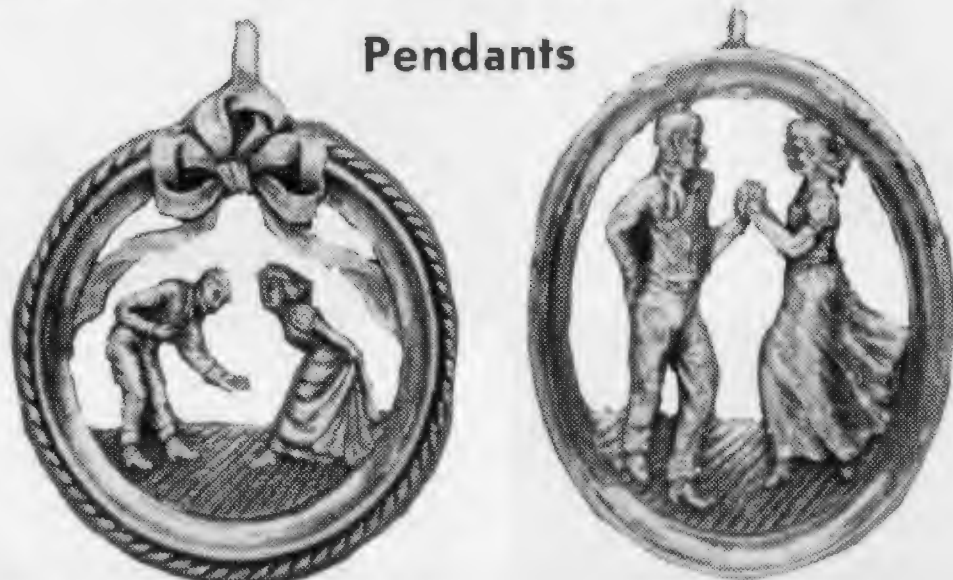
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| 21—J Pendant | 2.95* |
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SISSY BRITCHES

Elastic-topped briefs done in crisp white percale. Trimmed with ruffled eyelet embroidery and beaded with black ribbon. Small, medium, large.

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Dotted swiss or flocked nylon creation. Lovely and feminine with rows of white ruffles at the neckline, repeated by 3 wider rows circling the full gored skirt. Elastic at shoulders—to be worn on or off the shoulders. Red, Black, Navy. Sizes 10, 12, 14, 16, 18. (Allow 4 weeks for delivery).

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Petal-soft glove leather professional ballerinas, without heels, wedges or hard soles. Black or white, full-length sole style.—— Send outline of foot made while standing and state street shoe size. (Slippers which don't fit may be exchanged if returned unworn within 10 days together with 35c re-mailing postage).

101-S white
102-S black

5.95*
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THEY WILL ENJOY ALL YEAR



LOOK YOUR LOVELIEST

Versatile squaw dress with blouse and matching tri-tiered skirt of drip dry maricopa cotton—white and metallic braid with white inset in bottom tier. Catalina Blue, Navy, Turquoise, Red, Brown. Sizes 10, 12, 14, 16, 18. (Allow 4 weeks for delivery).

211—D

20.95*

*Postage 85c



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4 color square dance design and patter

8 1/4" x 6"—18 printed sheets, 8 unprinted sheets and envelopes .89*

4" x 5" (folded) note size—12 notes and envelopes .59*

*Postage 35c on orders under \$2.50



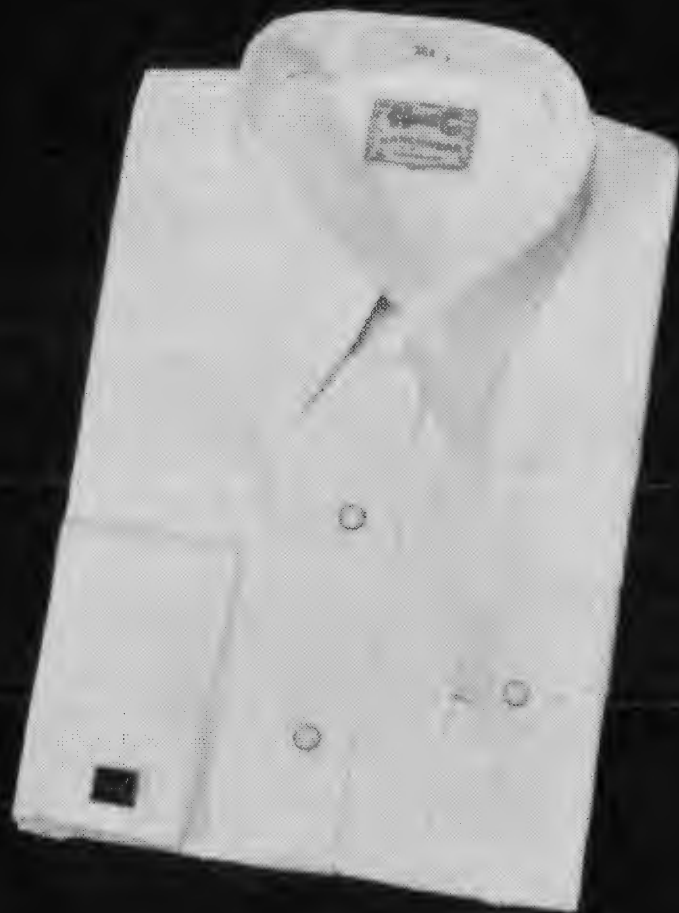
OUTSTANDING MAN'S SHIRT

Distinguished white-on-white pattern dress shirt with French cuffs, handsome western motif cuff links. Easy laundering. White only. State neck size and sleeve length.

562—H

6.95*

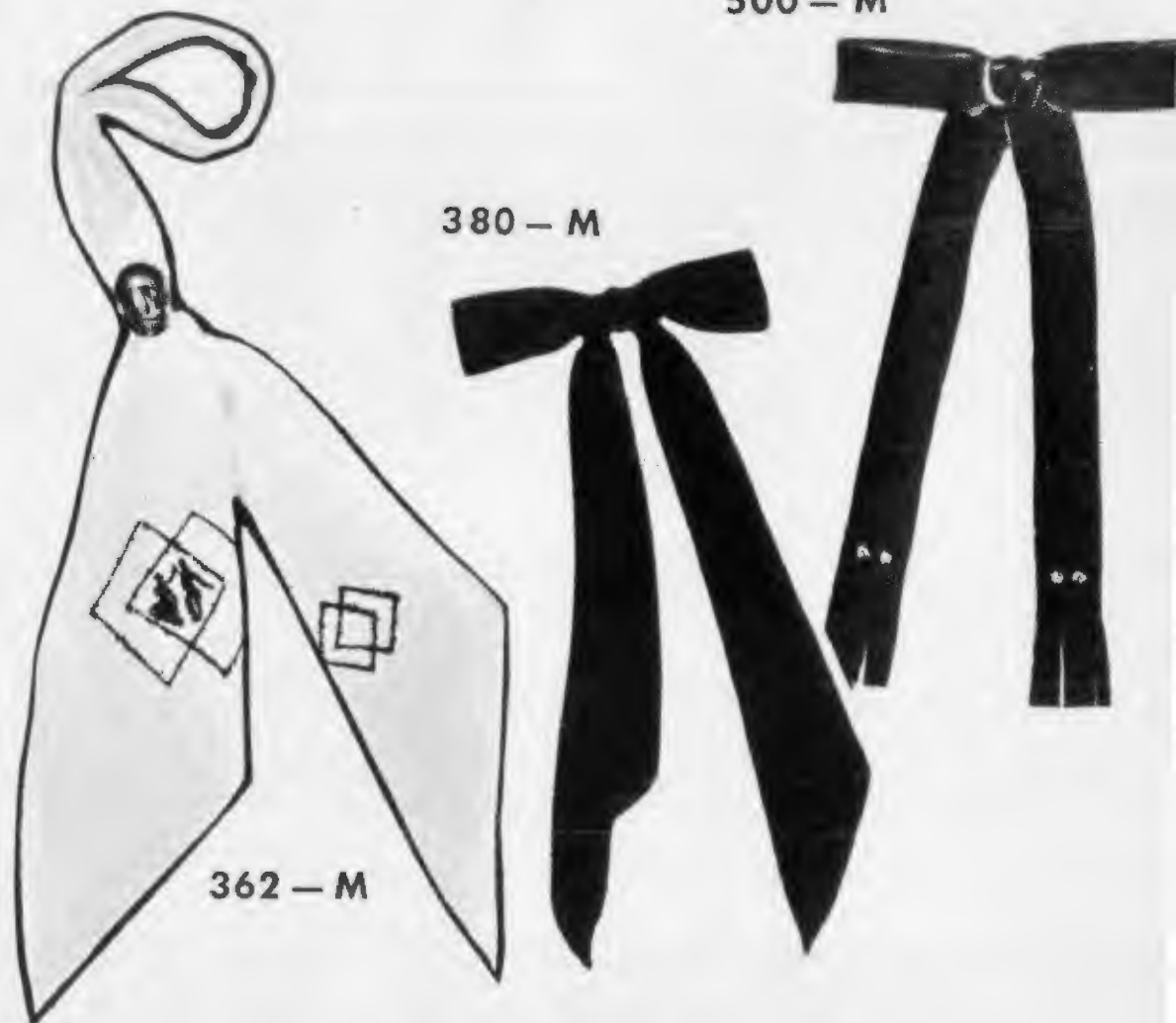
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500—M

380—M

362—M



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Square Dance Square

SUMMERLAND 2, CALIFORNIA

STYLE SERIES:
HARLEM
ROSETTE



MANY AMERICAN square dance figures are inspired by folk dances of other

countries. This is true not only of the basic movements but of so many of the little patterns such as the one that inspired the Harlem Rosette. The spirited Danish number "Little Man in a Fix" has one segment in the dance



veer to the right so that the men hook left elbows (6). "Spread out wide and feel their heft," the line extends to hand holds (7) and "The girls duck under and face the set." Ducking under (8) the girls each make a half left

face turn to end in clover-leaf (9). "Now, you all take a ride on the Harlem Rosette," with the right feet in the center and pushing with their left, the star buzzes around in a clockwise direction. The ladies are already holding





when the two couples working together are linked in a line (1) moving around counter-clockwise. At a given cue from the music the dancers spread out (2) and the end girls move in front of their partners (3) going under the

men's arched hands (4) and turn to make a four-leaf clover (5).

In the simplified square dance which was adapted by the late Dr. Shaw several years ago, two couples approach each other and



right hands so a ladies chain from this spot is a simple matter (10 and 11).

Another variation starts from a star such as in the Wagon Wheel Allemande variety. The star is spread out wide (12) and the girls duck

in front of their men (13), left face turn to face the center (14), then all buzz clock-wise as before (15). From this they may change hands to form a circle (16) and all swing corners to get original partners back (17).





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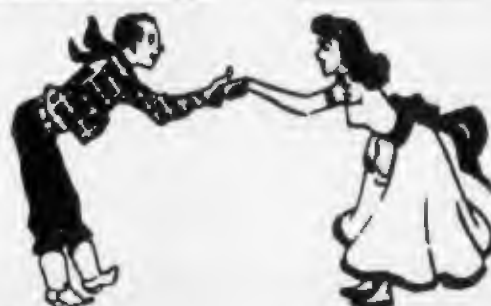
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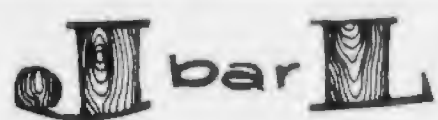
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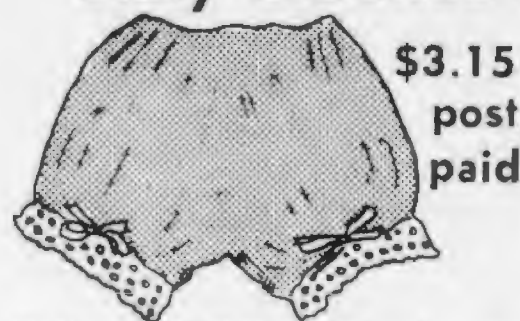
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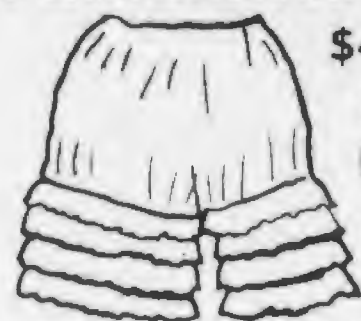
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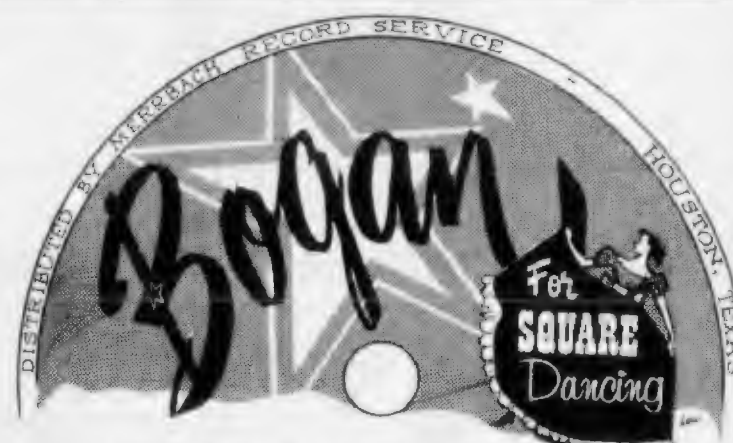
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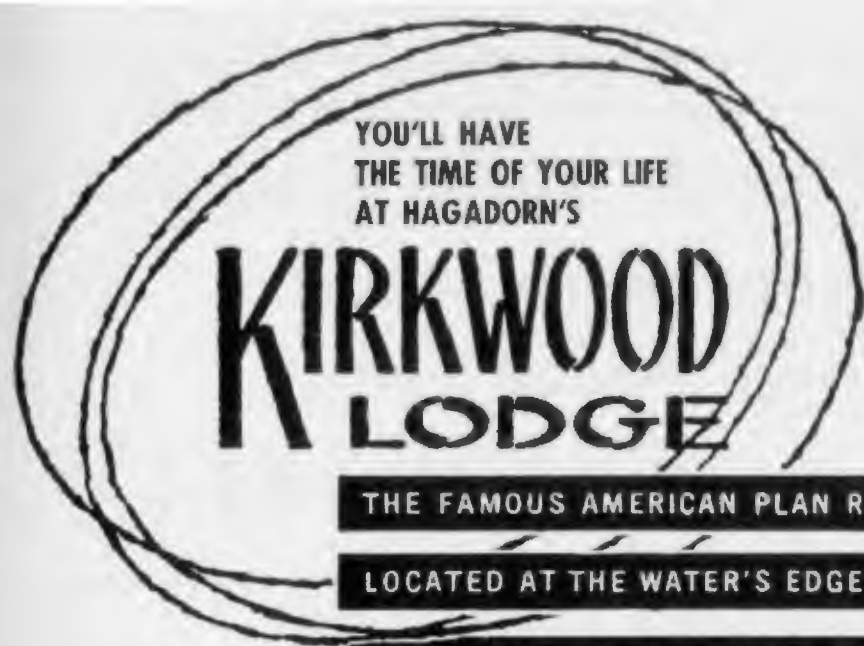
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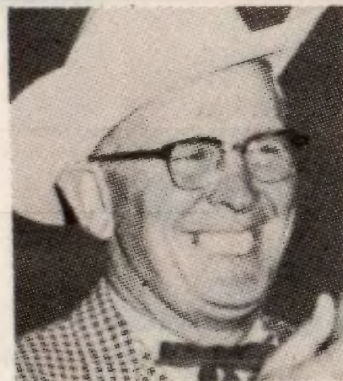
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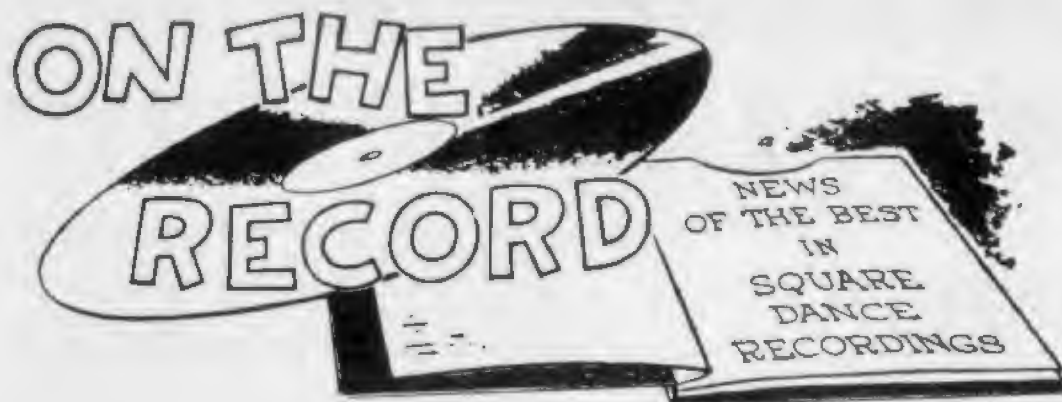
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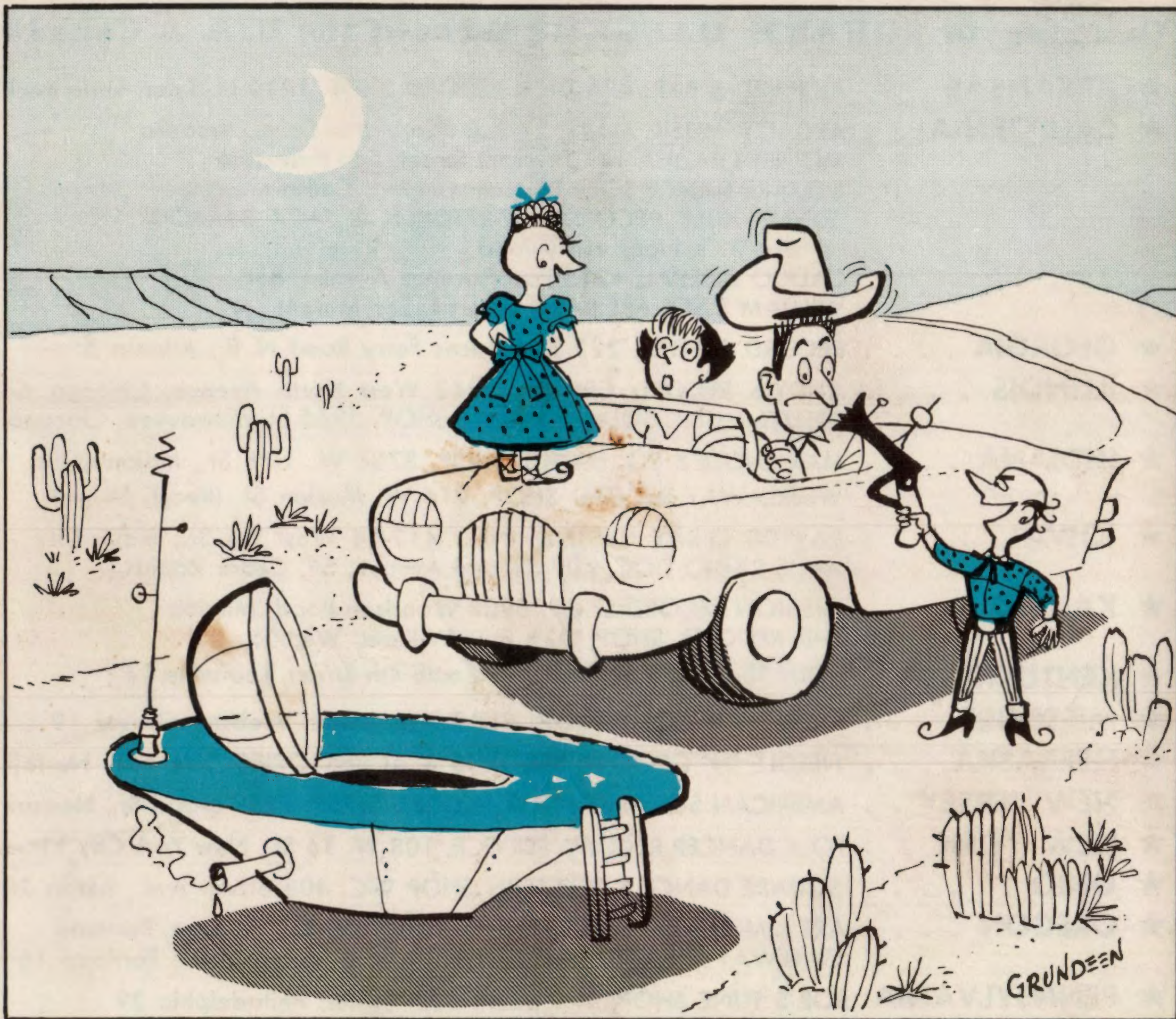
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